

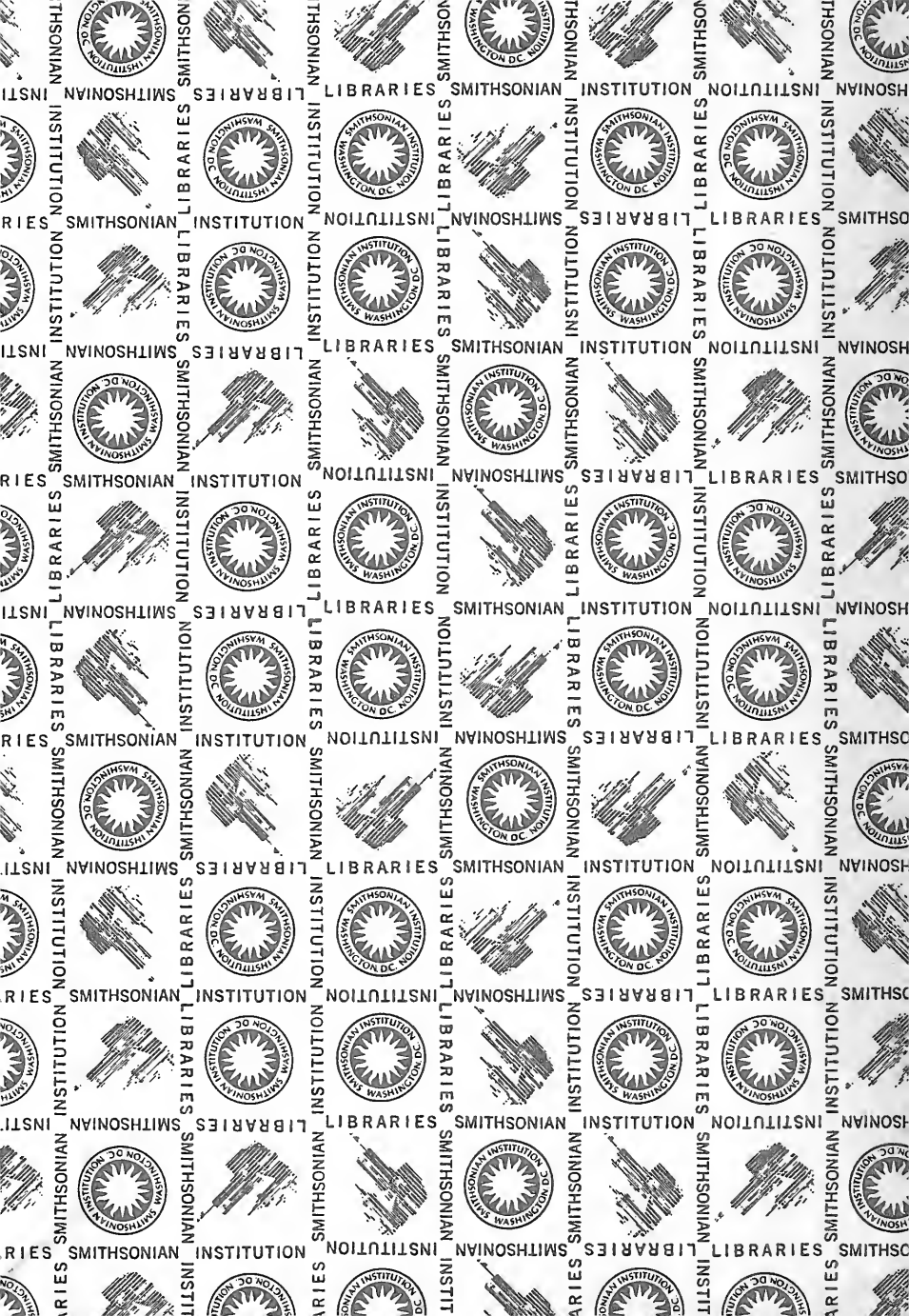
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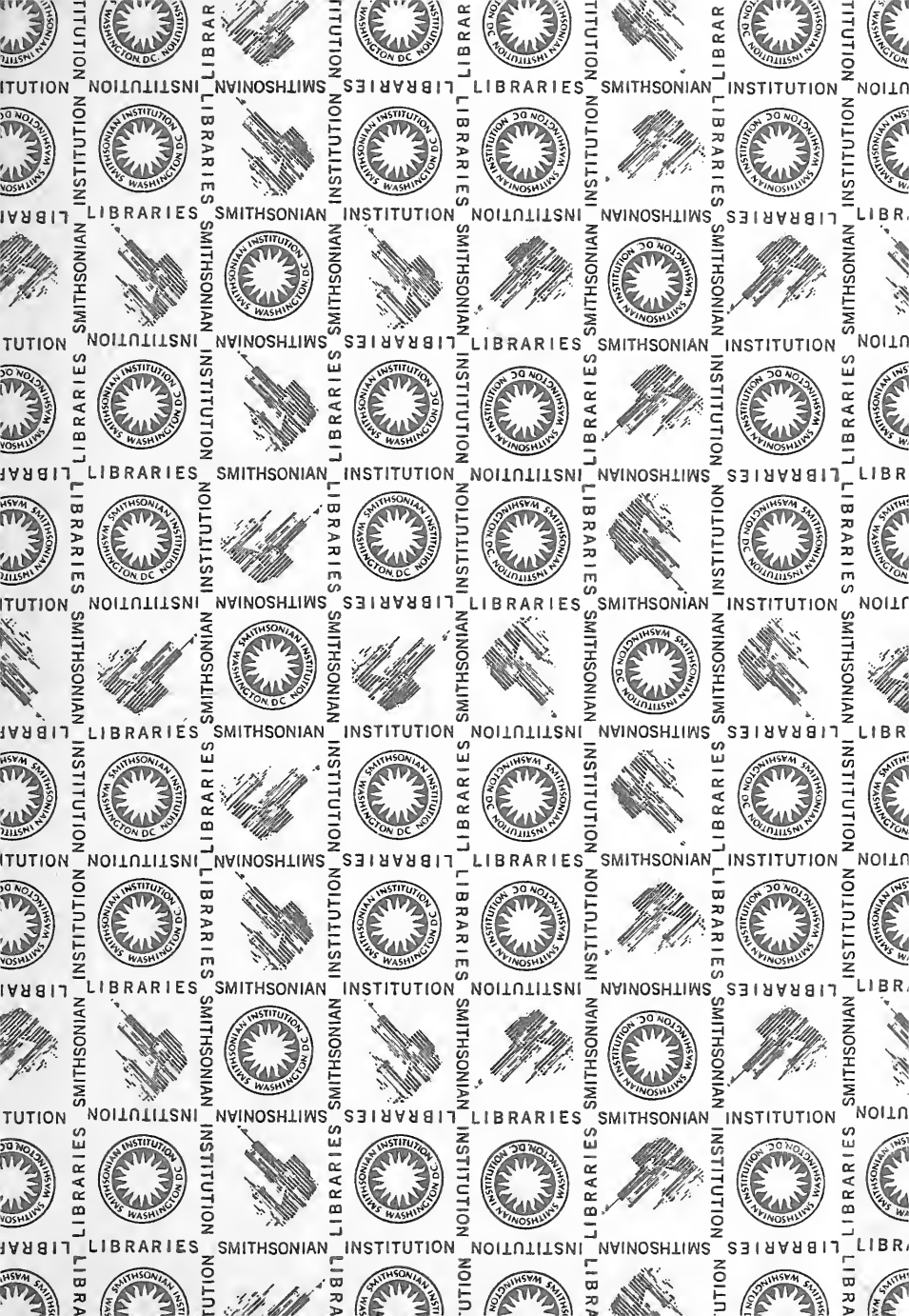
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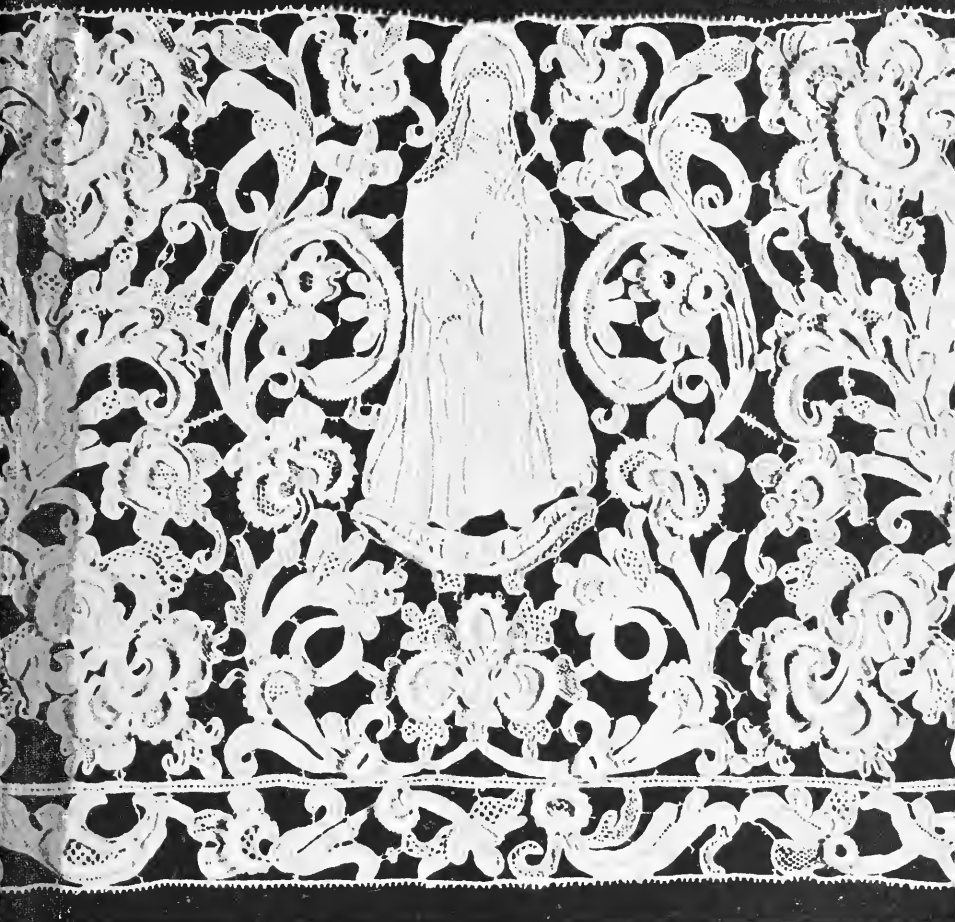
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THE GREENLEAF COLLECTION

# Textile Arts

FROM THE 16<sup>TH</sup> TO THE EARLY 19<sup>TH</sup> CENTURY  
BEQUEST OF THE LATE RICHARD CRANCH GREENLEAF

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PAM./C.1

*January, 1964*



THE GREENLEAF COLLECTION

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THE COOPER UNION MUSEUM  
COOPER SQUARE AT SEVENTH STREET  
NEW YORK 3, N. Y.

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RICHARD CRANCH GREENLEAF was the youngest child of Dr. Richard Cranch and Adeline Emma (Stone) Greenleaf of Lenox, Mass. He was born in Berlin, Germany, in 1887. His boyhood was spent in Lenox, his education was by tutors except for one term at Middlesex School, and he never attended college.

At an early age he exhibited a talent for drawing and painting and was generally seen with a pad and pencil in hand. About 1905 he went to Paris and studied in the Atelier Julien. French art proved to be his love and he was profoundly influenced by the work of Fragonard.

After a few years abroad he returned to Lenox.

Jim, as Richard was always called, continued to paint and draw and study the books he had collected. In 1912 his father became seriously ill and in 1914 he died. Jim and his mother moved to Paris and were there when the First World War broke out. When the United States entered the war they hastily returned home and shortly afterwards Jim entered the Engineers Corps, Department of Camouflage, and was stationed in Syracuse, N. Y. Shortly after the war they returned to France.

They purchased a picturesque house in Barbizon and Jim continued building up his collections. With his great interest in lace, he became one of the founders of

the Needle and Bobbin Club and the first editor of its bulletin. He kept in touch with agents who might have information about important pieces of lace or textiles. Jim bought wisely and with great taste.

In 1936 Mrs. Greenleaf died in Barbizon and Jim decided to stay on there. In the Second World War German troops overran Barbizon, fortunately respecting his home. However, just before Pearl Harbor he decided to return to New York. He packed the bulk of his collection in various containers and he and his servant and friend, George Marois, took them to George's family farm. There they were stored in hay lofts, pig pens and other unlikely places. (When he returned after the war he found them untouched and unharmed in spite of the fact that both German and Allied armies had rolled through the district). He stuffed his most prized pieces of lace into a small wad and made it look like a pin cushion and then, with considerable difficulty, made his way home via Lisbon.

In New York he took up his bachelor existence at 277 Park Ave. He worked with the Salvation Army at one of their canteens during the remainder of the war and shortly thereafter returned to Barbizon, sold his house and gathered together his collections. He decorated his apartment with the framed laces, the tassels were displayed in a case, the textiles and waistcoats were kept in a specially constructed cabinet. He delighted in showing them to members of his family and his close friends, one of whom was Miss Frances Morris, curator of textiles and lace at the Metropolitan Museum.

The news of the pending sale and demolition of 277 Park Ave. in 1958 caused Jim to search for a new apartment. This move together with failing health made him become more or less a recluse. He was a person of unvarying habits. He seldom went out except for luncheon and to the meetings of the Advisory Council of the Cooper Union Museum. On the last day of 1961, at the age of seventy-four, he died in Roosevelt Hospital.

— LEWIS G. ADAMS

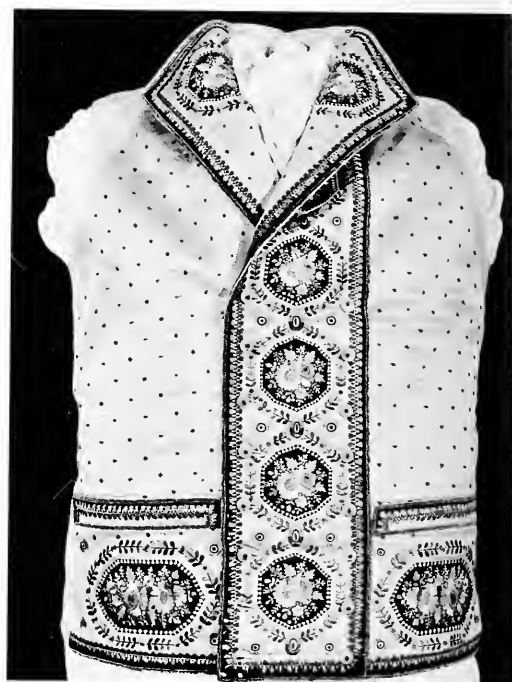
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*Mr. Adams, an architect and resident of New York, is a nephew of the late Richard Cranch Greenleaf.*

PREVIOUS COLLECTIONS

*Key to bracketed letter symbols following accession  
numbers used in catalogue listing*

AU	Dupont-Auberville	LA	Sir William Lawrence
BE	Besselièvre	LF	Lefébure
BL	Blackborne	M	Tony Martel
BO	Bondi	MA	Queen Marie Antoinette
C	Camerino	MO	Frances Morris
CL	Pope Clement XIII	P	Mme. Jules Porgès
G	Prince Gagarine	R	Rigaud
HA	Marian Hague	S	Georges Saville Seligman
HL	Henri Lavedan	SC	Mary Schenck
IK	Iklé	SF	Ida Schiff
JJR	Jean Jacques Reubel	V	Countess Valencia de Don Juan
K	Baroness Kisch	W	Prince de Wagram
L	Lescure		



**I**N THE LIGHT of today's comparative restraint in dress for men, a first glance at the suits of silk and velvet, the waistcoats elaborately embroidered or brocaded, the laces to adorn throat or wrist, will carry with it for a moment a sense of masquerade. But the world of the 18th century loved fine design and skillful ornament; it was, as well, heir to a high tradition in fine weaving and embroidery. Without hesitation then, these arts were lavished, when the wearer could afford it, upon his clothing. In such a collection as this, fortunately preserved for today's study and enjoyment, we may observe a wide range of design styles, of variety in techniques in the embroideries and of most expert production of beautiful materials upon the hand loom.

MAN'S COAT AND WAISTCOAT; flame colored taffeta, trimmed with cording and tassels of same color. Probably England, first half of 18th century. The suit was the property of the Hon. William Greenleaf, 1725-1803, of Boston, the great-great-grandfather of Richard Cranch Greenleaf.

1

ACC. NO. 1962-54-60 A AND B

COAT, WAISTCOAT AND BREECHES; *Coat and Breeches* — fawn colored striped velvet with small lattice design in green and pink; embroidered with silver, sequins and tinsel, the pattern in the style of Jean François Bony; *Waistcoat* — white satin embroidered in silver in similar pattern. France, second half of 18th century.

2

ACC. NO. 1962-54-58 A, B, C

*Other examples of coats and waistcoats, or of coats for men, of the 18th century will be found under the accession numbers, 1962-54-59, -61, -62, -63.*

3-6

WAISTCOAT, incomplete, formerly with sleeves; white linen with broad borders of embroidery and drawn work in white, pocket flaps and cuffs separate. England, first quarter of 18th century.

7

ACC. NO. 1962-54-65 A, B, C, D, E, F

WAISTCOAT, white silk heavily embroidered in relief, in gold and silver; elaborate pattern of foliage, pomegranates and stylized flowers. France, first half of 18th century.

8

ACC. NO. 1962-54-1

WAISTCOAT, pink watered silk embroidered in gold thread and sequins; rococo floral borders, braid trimmed button holes. France or Italy, mid-18th century.

9 ACC. NO. 1962-54-3 A AND B

WAISTCOAT, cream white silk brocaded in colored silks and gold; elaborate foliage and floral pattern. France, first half of 18th century.

10 ACC. NO. 1962-54-4

WAISTCOAT, yellow satin embroidered with polychrome silk, chenille and silver; elaborate border pattern of fruits and flowers. France, first half of 18th century.

11 ACC. NO. 1962-54-5 A AND B

WAISTCOAT, blue satin with wide floral borders embroidered in blue silk. England or France, mid-18th century.

12 ACC. NO. 1962-54-7

*Another waistcoat of the early 18th century may be found under accession number 1962-54-10.*

13

WAISTCOAT, white taffeta painted and printed in colors; all-over trellis pattern and border of roses. France, second half of 18th century.

14 ACC. NO. 1962-54-11

WAISTCOAT, cloth of silver, embroidered in gold, tinsel and glass; delicate scrollwork borders. France, second half of 18th century.

15 ACC. NO. 1962-54-8

WAISTCOAT, white satin embroidered with polychrome silk, metal thread and sequins; detail of small sailing vessels, one firing at a tower, border of drums and flags. France, second half of 18th century.

16 ACC. NO. 1962-54-29

WAISTCOAT, cream white ribbed silk embroidered in polychrome silks; borders of floral garlands. England, second half of 18th century.

17 ACC. NO. 1962-54-21

WAISTCOAT, cream white satin embroidered in polychrome silks, with decoration of brilliants, sequins and metal thread; detail of

small sailing vessels. France, second half of 18th century.

18 ACC. NO. 1962-54-25 A AND B [S]

*Other waistcoats of similar materials and styles, of the middle to second half of the 18th century may be found under accession numbers 1962-54-6A and B, -9, -22, -23 A and B, -24, -26, -27, -28, -41, and -54.*

19-28

WAISTCOAT, white satin embroidered in polychrome silks; border design of conventionalized flowers in the manner of Jean François Bony. France, late 18th century.

29 ACC. NO. 1962-54-20 [S]

WAISTCOAT, white satin embroidered with polychrome silks and chenille, with pattern on breast of applied silk and embroidered leaves. France, late 18th century.

30 ACC. NO. 1962-54-34

WAISTCOAT, white satin, double-breasted, embroidered in polychrome silks and chenille; applied black silk medallions, embroidered in flower sprays. France, late 18th-early 19th century.

31 ACC. NO. 1962-54-35 [HL]

WAISTCOAT, white satin embroidered in polychrome silk; boy with turkey, floral border. France, late 18th century.

32 ACC. NO. 1962-54-45 A AND B

WAISTCOAT, white taffeta embroidered in polychrome silks; figures of Dido and Aeneas, from the opera by Piccini and Marmontel, produced in 1785. The figure of Dido is from a drawing by Moreau-le-Jeune for the costume worn by Mlle. de Saint-Huberty in that opera. France, late 18th century.

33 ACC. NO. 1962-54-47 [S]

WAISTCOAT, cream white satin embroidered in polychrome silks; design of wine makers' festival, floral border and wine casks. France, late 18th century.

34 ACC. NO. 1962-54-48 [S]

WAISTCOAT, green taffeta, embroidered in polychrome silks; river god reclining among reeds. France or Italy, late 18th century.

35 ACC. NO. 1962-54-55 [S]

WAISTCOAT, brown silk embroidered in colored silks; chinoiserie figures in fantastic boat. France, late 18th century.

36

ACC. NO. 1962-54-56

*Other embroidered waistcoats of the late 18th century may be found under accession numbers 1962-54-36, -38, -39, -40, -42, -43 and -46.*

37-43

WAISTCOAT, incomplete, white satin embroidered with polychrome silks; monkeys playing musical instruments, palm trees, and floral border. France, or England, late 18th century.

44

ACC. NO. 1962-54-31 [S]

WAISTCOAT, incomplete, white satin embroidered in polychrome silks; boar hunt, foliage, floral borders. France, late 18th century.

45

ACC. NO. 1962-54-32 A AND B

WAISTCOAT FRONT, white taffeta embroidered in polychrome silks and chenille; lizard, snail, butterflies, with border of flower sprays. France, late 18th century.

46

ACC. NO. 1962-54-44 [S]

WAISTCOAT, incomplete, embroidered in polychrome silks; cockfight with border design of flowers. France or England, late 18th century.

47

ACC. NO. 1962-54-50 A AND B [S]

WAISTCOAT, incomplete, black wool embroidered in polychrome silks; Liberty pole with flags and Phrygian bonnet, man firing cannon. France, about 1790-1792.

48

ACC. NO. 1962-54-57 [S]

*Similar incomplete embroidered waistcoats may be found under accession numbers 1962-54-30, -33, -37, and -64.*

49-52

WAISTCOAT, green silk twill with woven design in white and red; women in trees picking fruit, assisted by abbés, borders with figures and festoons. Southern France, late 18th century.

53

ACC. NO. 1962-54-15

WAISTCOAT, dark green silk, with design woven in blue and white; triumph of Cupid,

foliage borders. Southern France, late 18th century.

54

ACC. NO. 1962-54-14

WAISTCOAT, dark grey-blue satin, the design woven in colors; dancing figures under a trellis. Southern France, late 18th century.

55

ACC. NO. 1962-54-13 [S]

WAISTCOAT, silk velvet, "velours miniatures," in black and pink; pattern in horizontal stripes shows a stag-hunt. France, Lyon, late 18th century.

56

ACC. NO. 1962-54-12 [S]

*Another waistcoat of woven silk, of the late 18th century may be found under accession number 1962-54-49.*

57

WAISTCOAT, incomplete, white ribbed cotton, plate-printed in green; cupids dancing before Father Time, border of foliage, fruit and storks. Italy, late 18th century.

58

ACC. NO. 1962-54-17

WAISTCOAT, incomplete, white cotton, plate-printed in purple; dancing nymphs, medallions and borders in classic revival patterns. France, 1800-1805.

59

ACC. NO. 1962-54-18 A, B, C, D [S]

WAISTCOAT, white taffeta embroidered in pale colored silks and sequins, applied medallions and borders of silk; medallions, plate-printed in violet, show nymphs dancing before herms with crouching figures at base. France or England, late 18th century.

60

ACC. NO. 1962-54-51 A AND B [S]

WAISTCOAT, pale yellow satin, plate-printed in black; medallions framing Narcissus and Ariadne, arabesques and grotesques. France, 1795-1804.

61

ACC. NO. 1962-54-16 [S]

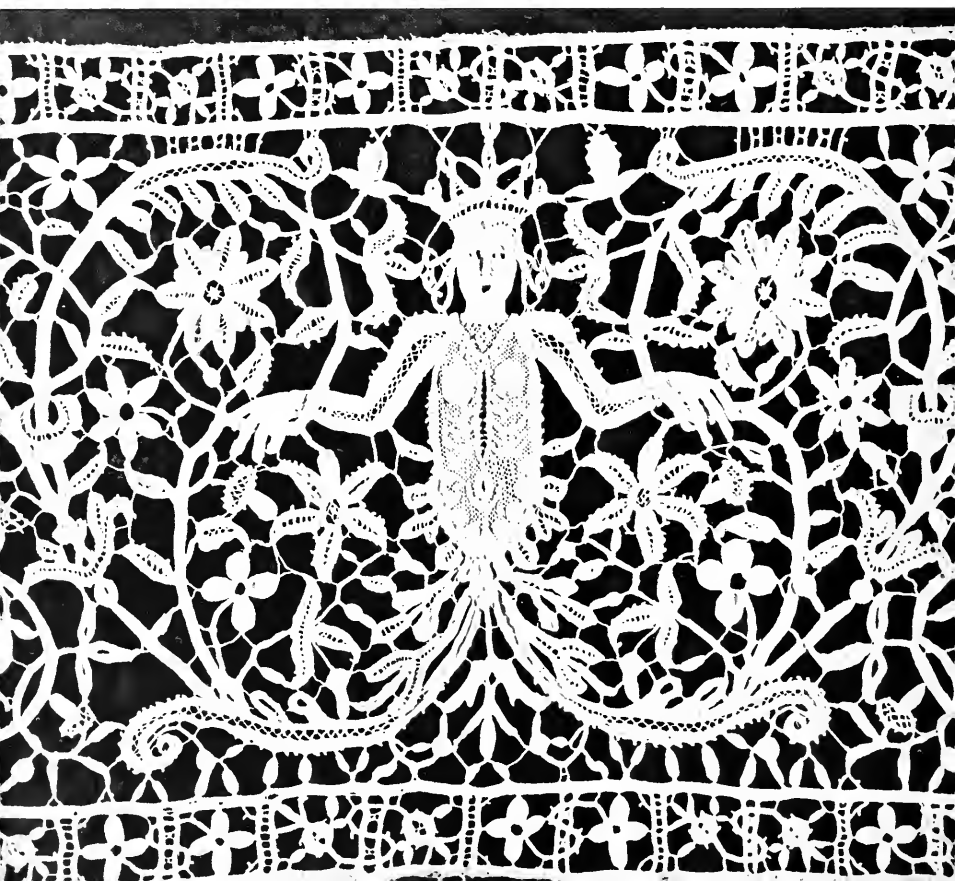
*Other waistcoats with printed designs, of the late 18th or early 19th century may be found under accession numbers 1962-54-19 and -52.*

62-63

WAISTCOAT, white satin, embroidered in polychrome silk, pattern of martial emblems. France, early 19th century.

64

ACC. NO. 1962-54-53  
— A.B.B.



## *Lace*

*The complicated terminology peculiar to lace is defined in a glossary on page 35.  
All threads are of linen unless otherwise indicated*

**A**MONG THE HIGHLY DEVELOPED SKILLS of the hand craftsman, none was so popular in its day as the making of lace. Italy, France and Flanders were the centers of lace manufacture during its great period — from the middle of the 16th to the beginning of the 19th century.

The beauty of lace does not alone rely upon technique, no matter how intricate or complex. As in any art form lace depends upon balanced juxtapositions, a certain, but controlled amount of repetition, a rhythm which brings together individual parts dominating a given area, but in the end subservient to the whole. For design motifs much early lace relied on religious themes, but during the late 17th century a new spirit was introduced into lace manufacture which was further developed throughout the 18th century. Often designed by well known painters, subject matter for lace no longer relied exclusively on traditional religious iconography.

The techniques of making lace are of two kinds, needle and bobbin. These subdivide into distinguishable design types, further explained in their respective sections in the catalogue.

### NEEDLE LACE

Needle lace, the older of the two categories, is believed to have derived from embroidery. The examples of Punto Tagliato listed below are evidence of this transition. Lace is, however, independent of a solid woven construction, essential for any kind of embroidery.

The technique relies upon the use of a needle, one thread, and a single repeated stitch, the buttonhole stitch. The lace maker generally works on a support of either heavy paper or parchment, upon which the pattern has been drawn, which provides body for the lace and makes designs of broad outline possible.

## PUNTO TAGLIATO

A type of cutwork in which portions are cut following a given pattern from a woven linen ground. The open areas which are left are then usually filled with needle lace such as Reticello, Punto in Aria, or both; often one finds the outlines edged with a metallic thread.

CHALICE COVER; *Center* — rosette enclosed by symmetrically placed floral and foliated forms; *Outer border* — pattern of running floral and foliated branch. Italy, late 16th-early 17th century.

65

ACC. NO. 1962-50-15 [BO]

*An additional example is Acc. No. 1962-50-187.*

66

## RETICELLO

Derived from Punto Tagliato [cutwork], and Punto Tirato [drawn work], Reticello bears characteristics of both, and is the earliest distinct needle lace. Areas cut away are edged by tight buttonhole stitches. Other patterns are opened through the drawing of threads. Reticello patterns are geometric in appearance, reminiscent of gridwork, and often connected by *brides picotées*. Frequently Reticello is found in combination with other lace types or embroidery.

BORDER; symmetrically intertwining bands forming hexagonal shapes enclosing representations of human figures, lower border composed of geometric motifs in alternating pattern of Punto in Aria and Punto Quadro. Italy, mid-16th century.

67

ACC. NO. 1962-50-35 [K]

BORDER; geometrically arranged design of abstract human and animal forms contained within square units, bordered on one side by a zig-zag band and lesser geometric forms. Italy, mid-16th century.

68

ACC. NO. 1962-50-125

BORDER; single band composed of geometric motifs in alternating repeat pattern bordered by small triangular pendants. Italy, first half of 16th century.

69

ACC. NO. 1962-50-124

BORDER; Figure of St. Anthony and Christ Child, flanked by large geometric rosettes, interspersed with floral and foliated forms; *Upper and lower border* — geometric motifs in an alternating pattern. Spain, late 16th-early 17th century.

70

ACC. NO. 1962-50-210

CHALICE COVER; *Center* — woven linen square with Reticello insertion and surrounded by evenly spaced geometric motifs in Reticello; *Outer border* — foliated forms and triangular pendants in bobbin lace. Italy, 17th century.

71

ACC. NO. 1962-50-201

*Additional examples are accession numbers 1962-50-136, -202, -213, -214 [C].*

72-75

*Examples combining Reticello with Punto in Aria or embroidery are accession numbers 1962-50-63, -127, -131, -133, -185 A and B [MO], -186 [MO], -188, -189, -191 [MO-SF], -192 [MO-SF], -207 [C].*

76-86

## PUNTO IN ARIA

Punto in Aria is the earliest type of free needle lace no longer depending on a solid linen foundation. Its pattern is not cut or drawn away as in Reticello, but worked from a single thread, tightly buttonholed, connected from one part of the pattern to another by *brides picotées*. In appearance this type is often characterized by a free non-geometric design.

BORDER; three horizontal bands containing individual scenes from mythology and legend. Spain, late 16th-early 17th century.

87

ACC. NO. 1962-50-23 [P]

BORDER; single band, containing boats and mythological sea creatures with attached

border composed of stylized heart-shaped forms. Spain, late 16th-early 17th century.  
88 ACC. NO. 1962-50-29 [P]

CHALICE COVER; Biblical subject, probably Christ at Gethsemane, surrounded by a double border of highly stylized floral forms. Italy, 17th century.  
89 ACC. NO. 1962-50-20 [C]

CHALICE COVER; *Center* — medallion containing initials IHS, surrounded by highly stylized floral forms, with an outer border. Italy, late 16th-early 17th century.  
90 ACC. NO. 1962-50-22 [C]

PANEL; *Center* — grotesque figure flanked by running floral and foliated scrolls interspersed by putti and animals, bordered by small geometric pattern. Italy, 17th century.  
91 ACC. NO. 1962-50-72 [P]

FRAGMENTS; alternating arrangements of floral and foliated sprays in symmetric pattern. Italy, late 16th-early 17th century.  
92 ACC. NO. 1962-50-226 A AND B

BORDER; double row containing alternate squares of embroidered linen cloth and insertions of Punto in Aria in geometric forms; *Lower border* — triangular pendants. Italy, late 16th-early 17th century.  
93 ACC. NO. 1962-50-190 [C]

*Additional examples are accession numbers 1962-50-21, -82, -123, -193 [MO-SF], 194 [MO-SF], -195 [MO-SF], -196, -197, -200 [C], -203 [SC], -204, -205, -208, -209 [C], -211, -212, -215 [MO], -216, -217 [C], -218 [C], -219 [C], -220 [MO], -221 [C], -224 [IK], -227 A and B [C], -257 [MO], -259, -320 A-D [BE].*

94-124

#### BURANO

Believed to have originated in Burano, this type of lace is characterized by closely patterned design.

CHALICE COVER; *Center* — figure of a bishop, surrounded by floral scrolls terminating in angel heads at each of the four corners;

*Border* — stylized floral forms. Italy, Burano, 17th century.  
125 ACC. NO. 1962-50-32

*Additional examples are accession numbers 1962-50-223 and -256.*  
126-127

#### GROS POINT DE VENISE

The main characteristic of Gros Point de Venise is a high relief, achieved by outlining the pattern with *cordonnets* and working over this same heavy thread with tight buttonhole stitches, upon which a further decoration of *picotées* is placed. The *toilés*, or solid areas of the pattern, are interrupted by *gaze quadrillée* and *portes*. The pattern from one part to another is connected by *brides picotées*. In appearance, Gros Point de Venise is characterized by large, free-flowing scrolls, frequently interrupted by centrally placed human forms.

Introduced in France during the late 17th - early 18th century by Colbert, Minister to Louis XIV, the lace type became known as *Point Colbert*. About the same time, it was introduced in Spain, where it became known as *Punto España*.

MAN'S COLLAR; large floral and foliated scrolls terminating at either side of the front. Italy or France, about 1670.  
128 ACC. NO. 1962-50-28 A

SMALL PANEL; centered angel, holding in his right hand a palm leaf, in his left hand a crown, flanked on either side by large floral and foliated scrolls. Italy, late 17th-early 18th century.  
129 ACC. NO. 1962-50-26 [IK]

BORDER; serpentine pattern of large conventionalized flowers and foliage, partly in relief. Italy, France or Spain, late 17th century.  
130 ACC. NO. 1962-50-62 [P]

ALTAR FRONTAL; figure of Saint Theresa in center, surrounded by floral scrolls in high relief. Italy or France, late 17th century.  
131 ACC. NO. 1962-50-71 [P]

CHALICE COVER; symmetrical design of floral and foliated forms surrounding central floral motif in high relief. Italy, late 17th century.

132

ACC. NO. 1962-50-30

*Additional examples are accession numbers 1962-50-80 [P], -112, -228, -230, -231, -236, -237.*

133-139

#### PLAT POINT DE VENISE

Lacking the *cordonnet* outlines characteristic of Gros Point de Venise, this type of Venetian lace has a flat, two-dimensional quality.

FRAGMENT; stylized floral and foliated forms in large scale symmetric scroll design. Italy, 17th century.

140

ACC. NO. 1962-50-229

*Additional examples are accession numbers 1962-50-111 and -240 [C].*

141-142

#### POINT DE VENISE A ROSE

Point de Venise à Rose bears all characteristics of Gros Point de Venise, but with pattern of a smaller scale. The *cordonnet* outlines the pattern, again elaborately decorated with *picotées*.

FRAGMENT; foliated and floral forms in asymmetric design. Italy, Venice, late 17th-early 18th century.

143

ACC. NO. 1962-50-233

*Additional examples are accession numbers 1962-50-81 [P], -89 [P], -108, -109, -110, -164, -238 A-C, -239 [C].*

144-151

#### ROSALINE

The climax in craftsmanship of the Venetian laces is reached in Rosaline, a form of Gros Point de Venise but more elaborate and delicate in detail. The *cordonnet* outlines the pattern, again further raised by *picotées*. The addition of *fleurs volantes* gives this lace a characteristic plasticity.

PAIR OF LAPPETS; "candlestick" pattern of floral and foliated forms in high relief. Straight outer edge interrupted at intervals by clusters of blossoms. Italy, late 17th-early 18th century.

152

ACC. NO. 1962-56-61 A AND B

PORTION OF A FLOUNCE; elaborated variant of "candlestick" pattern, interspersed with human and animal figures. Italy, 18th century.

153

ACC. NO. 1962-50-235 [P]

*Additional examples are accession numbers 1962-50-161, -232 [P], -234 [MO-SF].*

154-156

#### POINT DE VENISE A RESEAU

Point de Venise à Réseau is Point de Venise embedded in *réseau*, or ground of mesh. The pattern is no longer connected by *brides picotées*, nor outlined by an elaborate *cordonnet*; the connecting device introduced becomes the *réseau*. The *toile* still shows the *gaze quadrillée* and *portes* as in Gros Point de Venise, but in addition this type introduces elaborate *modes*, such as *réseau mouché*, *fond de neige* and *enchainettes*.

PAIR OF LAPPETS; asymmetric design of floral and foliated forms, flanked at intervals by scalloped garlands, emerging from a geometrically shaped base. Italy, first half of 18th century.

157

ACC. NO. 1962-50-38 A AND B

PAIR OF LAPPETS; asymmetric pattern of floral and foliated sprays rising from a symmetrically designed floral base. Italy, first half of 18th century.

158

ACC. NO. 1962-50-2 A AND B

CAP CROWN; design of large conventionalized leaves, flowers and floral clusters surrounding a central heart-shaped motif. Italy, first half of 18th century.

159

ACC. NO. 1962-50-10

CUFF FOR AN ALB; stylized floral and foliated forms originating in a centrally placed heart-shaped motif. Italy, Burano, mid-18th century.

160

ACC. NO. 1962-50-13 [CL]

RABAT, OR CRAVAT END; *Center* — heart-shaped motif surrounded by strapwork pattern of bands, floral and foliated forms. Italy, first half of 18th century.

161 ACC. NO. 1962-50-16 [C]

BORDER; *Center* — blossom flanked by stylized floral and foliated forms in connecting overall serpentine design. Italy, first half of 18th century.

162 ACC. NO. 1962-50-65 [C]

BORDER; asymmetric floral and foliated sprays rising from urn-shaped forms in inverted repeat pattern. Italy, first half of 18th century.

163 ACC. NO. 1962-50-70 [C]

*Additional examples are accession numbers 1962-50-12 [AU], -33, -49 [P], -94, -97, -105, -106, -114, -244, -245, -308, -321.*

164-175

#### POINT DE FRANCE

Point de France is the French version of Point de Venise. Characteristically, the design is composed of human figures related to floral forms. The connecting device is a *fond* of *brides picotées*, which provides an airy quality to the lace. In the *toile*, *portes* and *gaze quadrillée* occur and often *réseau mouché* and *enchainettes* appear as *modes*.

RABAT, OR CRAVAT END; *Center* — abstract foliated forms, flanked by identical stylized representations of trees, surrounded by an intricate pattern of volutes, urns and rocaille decoration. France or Italy, first half of 18th century.

176 ACC. NO. 1962-50-7 [W]

RABAT, OR CRAVAT END; figure dressed as a warrior, wearing a helmet in form of a double-headed eagle, standing on a *trophée* flanked by kneeling warriors, the scene surmounted by a royal crown and surrounded by dolphins, winged putti, warrior figures and foliated sprays. France, late 17th century.

177 ACC. NO. 1962-50-18 A [P]

RABAT, OR CRAVAT END; figure of a seated woman surmounted by stylized canopy surrounded by human figures, foliated forms and rocaille decoration. France, late 17th century.

178 ACC. NO. 1962-50-18 B [IK]

OVAL MEDALLION; French royal sun contained within half-domed architectural structure, surrounded by stylized foliated garlands. France, late 17th century.

179 ACC. NO. 1962-50-64 [P]

*Additional examples are accession numbers 1962-50-67 [P], -90 [R], -107, -241 A and B, -243, -246.*

180-185

#### POINT DE SEDAN

Believed to have originated in the city of Sedan, this variant of Point de France is distinguished by floral and foliated forms closely grouped, allowing little space for the connecting *brides picotées*. The *toile* shows the *gaze quadrillée* and *portes*, the *modes* are *petit réseau*, *réseau mouché*, *point mignon*, and *fond de neige*, occasionally *St. Esprit avec rangs clairs*. Generally the pattern is outlined by a fine *cordonnet*.

BORDER; cartouches connected by floral and foliated sprays. France, early 18th century.

186 ACC. NO. 1962-50-115

PAIR OF LAPPETS; intricate pattern of floral and foliated forms in complex garland design. France, first half of 18th century.

187 ACC. NO. 1962-50-52 A AND B [P]

BORDER; garland of scrolled floral and foliated forms in repeat pattern. France, mid-18th century.

188 ACC. NO. 1962-50-113

BORDER; floral and foliated garlands, interrupted by diagonal bands. France, first half of 18th century.

189 ACC. NO. 1962-50-137

*Additional examples are accession numbers 1962-50-86 [BL], -96, -99, -101, -242.*

190-194

## POINT D'ALENÇON

In general Point d'Alençon depends on a uniform *fond* employing a *réseau* of *bride bouclée* and *bride tortillée*. It is believed that the *réseau* was introduced about 1700. Other Alençon characteristics are the use of small scale patterns and the introduction of infinite numbers of *modes*, such as *enchainettes*, *réseau mouché*, *oeil de perdrix*, *petit réseau*, *St. Esprit avec rangs clairs*, *point mignon*, and *semé de larmes*, either employed independently or as *fonds*. By the late 18th century Point d'Alençon patterns were often worked on Flemish bobbin lace *fonds*.

BORDER; foliated forms and medallions in symmetric pattern surmounted by repeat design of oval wreaths terminating in floral sprays. France, early 19th century.

195

ACC. NO. 1962-50-128

PORTION OF A FLOUNCE; spray of foliage surrounded by garlands of medallions and floral sprays in symmetric design. France, late 18th century.

196

ACC. NO. 1962-50-253

PAIR OF LAPPETS; serpentine garlands of small scale flowers and leaves with connecting bow-knots in repeat pattern. France, late 18th century.

197

ACC. NO. 1962-50-73 A AND B [MA]

STOMACHER; globe atop spray of wheat sheaves surmounted by lion and flanked at right by cock, at left by hand holding a scale; *Border* — stylized olive branches and wheat; *Background* — *réseau* interrupted with regular pattern of bees and "tear" motifs. France, early 19th century.

198

ACC. NO. 1962-50-24 [P]

STOMACHER; double-headed eagle flanked by olive branches, surmounted by crescent moon and star, surrounded by border of individual floral sprays. France, early 19th century.

199

ACC. NO. 1962-50-25 [P]

PORTION OF A FLOUNCE; over-all bee pattern, bordered by lilies and a garland of leaves and berries. France, early 19th century.

200

ACC. NO. 1962-50-69

*Additional examples are accession numbers 1962-50-24, -39 [V], -40 [V], -41 [V], -42 [P], -74 A-C, -87, -93 A-E, -95, -98, -102, -103, -145, -156, -158, -159, -162, -163, -165, -167, -168, -169, -178, -248, -249, -250, -251, -252, -254, -255.*

201-229

SLEEVE RUFFLE, Point d'Alençon on Droschel ground; *center* — cartouche surrounded by asymmetric pattern of floral sprays. Flanders, Brussels, late 18th century.

230

ACC. NO. 1962-50-66

*Additional examples are accession numbers 1962-50-47, -144, -316.*

231-233

## POINT D'ARGENTAN

The chief characteristic of this lace is its *réseau*, the *bride bouclée*. Visually the *réseau* is less delicate than that of Point d'Alençon. Argentan lace employs many of the same *modes* as those of Alençon lace. The *toilé* is also decorated with *gaze quadrillée* and *portes*.

PAIR OF LAPPETS; open floral pattern, contained within compartments and alternated with medallions. France, mid-18th century.

234

ACC. NO. 1962-50-6 A AND B [L]

PAIR OF LAPPETS; outlining serpentine band intertwined with floral garlands, enframing centrally placed floral sprays. France, late 18th century.

235

ACC. NO. 1962-50-9 A AND B [L]

*Additional examples are accession numbers 1962-50-31, -48, -75 [P], -78, -83 [R], -84 [LF], -85 [V], -88 [P], -100, -104, -247.*

236-246

BORDER; small scale floral and foliated forms in repeat design. Netherlands, 17th century.

247

ACC. NO. 1962-50-116

*Examples of late 16th-early 17th century English needle lace are accession numbers 1962-50-222 [MO] and -225 [MO].*

248-249

*Examples of embroidered net, late 16th-early 17th century Italy, are accession numbers 1962-50-206, -283 [MO] and -286 A and B.*

250-252

#### DARNED FILET

Darned Filet relates to both needle and bobbin lace. The filet is made of horizontal and vertical threads knotted at all points of intersection, creating a square net. The pattern is darned into the filet. This textile art was well known and widely made during the 16th century and thereafter.

CHASUBLE; front and back panels of similar design, on front panel the names "Antonius" and "Matthaei," on the back panel Saint Barbara, holding her symbols — in her right hand an architectural structure, in her left hand a palm leaf; areas of identically com-

posed design on both panels, pairs of winged putti and angels, set within a large scale arrangement, emerging from an urn, of floral and foliated scroll pattern, surrounding a large ogival medallion which contains a floral spray. South Germany or Switzerland, mid-17th century.

253

ACC. NO. 1962-50-184 A AND B

#### MACRAME

The term Macramé derives from Arabic, and means knotting. A forerunner of bobbin lace, it is made by knotting individual vertical threads, which are either pinned into place or attached to the edge of a piece of cloth. Its outstanding characteristic is a long fringe of single threads. The technique was already in use during the 15th and 16th centuries.

BORDER; band of highly stylized human figures, alternating with vertical bands. Lower portion of inverted triangles ending in long fringe. Italy, late 16th-early 17th century.

254

ACC. NO. 1962-50-280

#### BOBBIN LACE

While needle lace is essentially embroidery upon itself, bobbin lace, sometimes called "pillow lace," is somewhat related to woven construction. Many threads are used simultaneously, sometimes as many as several hundreds. Each thread is wound on a small spool, or bobbin, which makes possible its manipulation without tangling. The lace making is done on a tightly stuffed pillow, to which threads are pinned and removed as the work progresses. The threads are crossed, intertwined, in a sense woven, on each other.

#### VENETIAN

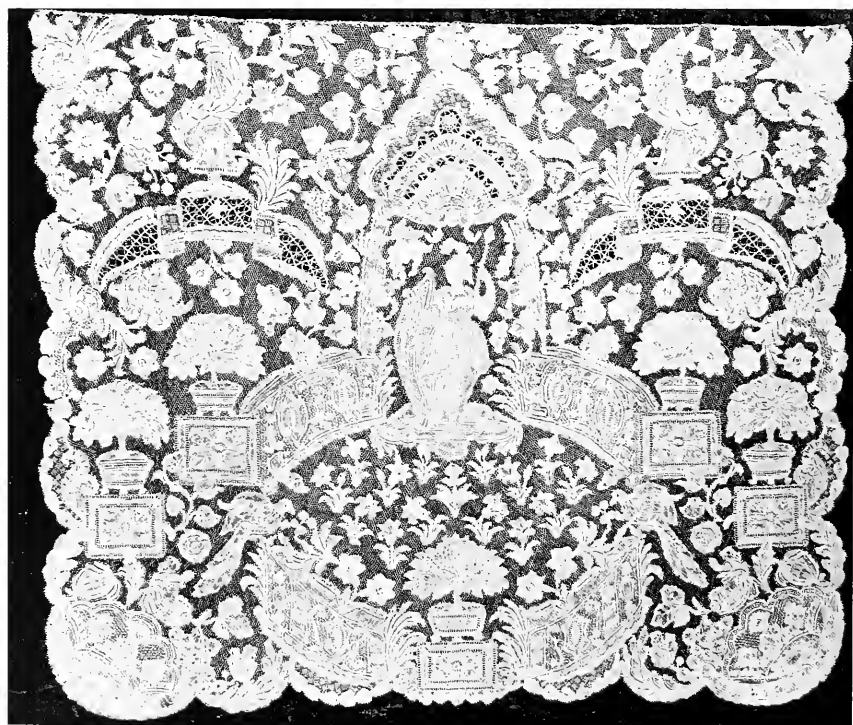
Venetian pillow lace relates closely to the early needle lace, Punto in Aria. The pattern, usually contained within geometric forms, often resembles decorative iron work. Later examples of the 17th and 18th centuries introduce free, intertwining floral forms.

BORDER; narrow band of diagonal stripes in repeat pattern, floral serpentine alternating with wider bands of intertwining leaves. Italy, Venice, late 17th-early 18th century.

255

ACC. NO. 1962-50-43 [MO]

BORDER; narrow band of open, abstract flowers and leaves from which are suspended



large, triangular pendant floral sprays. Italy, Venice, late 16th-early 17th century.  
256 ACC. NO. 1962-50-276 [MO-SF]

*Additional examples are accession numbers 1962-50-263 [MO-SF], -265 [MO-SF], -267 [MO-SF], -268 [MO-SF], -271 [MO-SF].*  
257-261

*An example of similar type, of French provenance, about 1600, is accession number 1962-50-258.*  
262

#### GENOESE

This type usually resembles the needle lace, Punto in Aria, but differs in technique.

BORDER; connected pendants outlined by scalloped edges alternating with geometric rosettes. Italy, Genoa, second half of 17th century.  
263 ACC. NO. 1962-50-45 [MO-SF]

BORDER; serpentine floral pattern, containing birds and pierced hearts, outlined in relief. Italy, Genoa or Milan, late 17th-early 18th century.  
264 ACC. NO. 1962-50-44 [MO]

*Additional examples are accession numbers 1962-50-198 A and B, -199, -264 [MO], -266 [MO-SF], -269 [MO-SF], -270 [MO-SF], -273 [MO].*  
265-271

#### MILANESE OR FLEMISH

These two bobbin laces differ only in that Italian lace makers put in the *fond* of Valenciennes *réseau* after the lace pattern had been finished rather than before. Made of a finer thread, Flemish laces are softer to the touch than Milanese laces.

BORDER; repeat pattern of three large rounded pendants, in each a central motif composed of a grotesque human figure, surmounted by a vase from which rises a foli-

ated spray, flanked by birds in flight, animals and peacocks, each pendant enframed by a border of stylized floral forms. Italy or Flanders, early 17th century.  
272 ACC. NO. 1962-50-272 [MO]

BORDER; narrow band in repeat pattern of birds in flight and geometric foliated forms, from which are suspended three large rounded pendants. In each, a double-headed eagle, surmounted by a crown, surrounded by foliated and floral forms. *Border*, smaller pendants, each composed of a single geometric motif. Italy or Flanders, mid-17th century.  
273 ACC. NO. 1962-50-274

*An additional example is accession number 1962-50-304 A-D. Similar examples, but of Milanese or Venetian provenance, are accession numbers 1962-50-275 [C] and -284.*  
274-276

#### MILANESE A BRIDES

The pattern is connected by *brides* rather than the Valenciennes *réseau* found in Italian bobbin lace. This substitution provides a more open appearance to Milanese à Brides.

FRAGMENT; *Center*, double-headed eagle surrounded by scrolls of large scale floral and foliated forms. Italy, Milan, late 17th-early 18th century.  
277 ACC. NO. 1962-50-14 [IK]

MAN'S COLLAR; stylized floral and foliated forms in large scale symmetric arrangement. North Italy, late 17th-early 18th century.  
278 ACC. NO. 1962-50-91 [F]

FRAGMENT; large scale foliated scroll pattern in diagonal, symmetric arrangement. Italy, Milan, 18th century.  
279 ACC. NO. 1962-50-287 [SF]

*Additional examples are accession numbers 1962-50-126, -129, -130, -132, -157, -170, -277, -282 [IK], -285.*  
280-288

## DUTCH

Dutch bobbin lace is usually composed of densely patterned design, with an absence of the elaborate *modes* characteristic of many other lace types.

**BORDER;** small scale floral and geometric shapes, set within repeat grouping of four pendants. Holland, 17th century.

289

ACC. NO. 1962-50-278

**BORDER;** oval floral clusters flanked by densely foliated scrolls, terminating in stylized floral forms. Holland, early 18th century.

290

ACC. NO. 1962-50-298 [MO]

*Additional examples are accession numbers 1962-50-166, -279.*

291-292

## POINT D'ANGLETERRE A RESEAU

The name given to this lace is a misnomer, as this lace was neither a needle lace, which would justify the "point", nor was it made in England. Generally it is believed that Point d'Angleterre lace was made in Brussels for the English market and smuggled into England at the end of the 17th century, since the importing of Flemish laces there had been declared illegal in 1662. The chief characteristics of this lace are a small *cordonnet* which raises the pattern into slight relief, a *fond* known as *vrai Droschel*, numerous *modes* such as *réseau mouché*, *venises*, *enchainettes*, and *fond de neige*. Point d'Angleterre is not a straight-edged lace — its threads follow the outline and the shape of the lace pattern. It is also believed that the lace itself was made separately and that the *fond*, the *Droschel*, was worked in afterwards in areas where needed.

**RABAT, OR CRAVAT END;** *Center* — figure of Minerva, placed below canopy, within symmetric tulip garden setting of balustrades, finials entwined by floral garlands and standing on arched trelliswork bases, potted orange trees on bases are balanced by two long-

tailed birds perching on either side of the lower balustrade. Floral sprays create all-over pattern in remaining areas. Flanders, Brussels, first quarter of 18th century.

293

ACC. NO. 1962-50-17 [L]

**PAIR OF LAPPETS;** cartouche continuing in asymmetric open pattern of floral serpentine bands, terminating in floral and foliated sprays. Flanders, Brussels, last half of 18th century.

294

ACC. NO. 1962-50-36 A AND B

**PAIR OF LAPPETS;** asymmetric volutes placed at intervals terminating in complex floral sprays. Flanders, Brussels, last half of 18th century.

295

ACC. NO. 1962-50-59 A AND B

**CAP CROWN;** *Center* — vase surmounted and flanked by elaborate, stylized floral and foliated forms. Flanders, Brussels, first half of 18th century.

296

ACC. NO. 1962-50-8

**CAP CROWN;** *Center* — fountain surmounted by chinoiserie pavilion and flanked by floral and foliated sprays and rocaille decoration. Flanders, Brussels, mid-18th century.

297

ACC. NO. 1962-50-5

**RABAT, OR CRAVAT END;** *Center* — urn-shaped motif composed and surrounded by symmetrically arranged floral and foliated forms. Flanders, Brussels, first half of 18th century.

298

ACC. NO. 1962-50-1 [L]

**BORDER;** initials contained within wreathed medallion, surmounted by crown and flanked by symmetrically placed fountains, putti, stylized foliated forms and rocaille decoration. Flanders, Brussels, late 17th-early 18th century.

299

ACC. NO. 1962-50-3

**PORTION OF A FLOUNCE;** large medallions separated by wide interconnecting bands, surrounded by floral and foliated sprays, fantastic animals, and rocaille ornament. Medallions composed of alternating scenes, one showing seahorses driven by Neptune holding a triton, beneath which are fantastic sea

animals and additional rocaïlle decoration, with birds perched in foliated branches, the other a cartouche surmounted by a large *trophée*, above which a winged bird carries a floral spray. Flanders, Brussels, first half of 18th century.

300

ACC. NO. 1962-50-183

*Additional examples are accession numbers 1962-50-34, -77, -79, -117, -118, -121, -139, -140, -146, -149, -150, -154, -175, -291, -292, -293, -294 [P], -305 [P], -306, -315.*

301-320

#### POINT D'ANGLETERRE A BRIDES

Point d'Angleterre à Brides differs in only one respect from Point d'Angleterre à Réseau, the pattern is connected by *brides*, rather than *réseau*.

PORTION OF A FLOUNCE; *Center* — eagle surmounted by radiant sun, flanked by entwined initials and paired medallions containing the portraits of a man and a woman. *Above* — crowns under canopies. *Below* — hearts pierced by arrows and chained together, lover's knots and initials. Probably made for the marriage of Maximilian Emmanuel of Bavaria and Therese Cunegonde, daughter of John Sobieski of Poland. Flanders, Brussels, late 17th-early 18th century.

321

ACC. NO. 1962-50-68

PAIR OF LAPPETS; dense, symmetric pattern of elaborate floral and foliated forms, rising from stylized vases. Flanders, Brussels, first quarter of 18th century.

322

ACC. NO. 1962-50-60 A AND B

PAIR OF LAPPETS; asymmetric, dense pattern of floral and foliated forms contained in undulating ovals, connected by narrow serpentine band and floral clusters. Flanders, Brussels, first half of 18th century.

323

ACC. NO. 1962-50-58 A AND B

PAIR OF LAPPETS; dense, serpentine floral and foliated pattern interspersed by geometric forms and floral clusters. Flanders, Brussels, first half of 18th century.

324

ACC. NO. 1962-50-37 A AND B

RABAT, OR CRAVAT END; undulating, foliated pattern entwined and surrounded by symmetrically arranged floral and foliated forms. Flanders, Brussels, first half of 18th century.

325

ACC. NO. 1962-50-11 [L]

*Additional examples are accession numbers 1962-50-27, -119, -138, -288 [SF],*

*-296, -297, -314.*

326-332

#### VALENCIENNES

The early patterns employed in Valenciennes lace relate to those used in Flemish laces, while later examples show definite design influences, primarily detached floral sprays, from the needle laces of Alençon and Argentan.

In Valenciennes lace the *toile* and the *fond* are worked at the same time and in one piece. It is a straight-edged lace, in this respect identical to Mechlin lace, but Valenciennes lace lacks the shiny outline which is so characteristic of Mechlin lace. The *fond* is the *vrai réseau de Valenciennes*, a diamond mesh, sometimes the *maille rond* or the *maille carrée*. The *modes* found are the *fond de neige* and *maille à cinq trous*.

Provenance of this lace type shifts after 1678 from Flanders to France, when Valenciennes, the town of manufacture, became French by treaty.

PAIR OF LAPPETS; asymmetric, open floral pattern, enframé by narrow garlands, terminating in abbreviated scrolls. France, Valenciennes, late 18th century.

333

ACC. NO. 1962-50-122 A AND B

*Additional examples are accession numbers 1962-50-147, -148, -151, -152, -174, -309 [MO-SF].*

334-339

#### BINCHE

Lace from Binche is often referred to as Fausse Valenciennes. Compared to Va-

lenciennes, Binche lace is not a straight-edged lace; its threads follow the outline and the shape of the lace pattern, such as in Point d'Angleterre. In addition to this difference, Binche lace is known for its numerous *modes* such as *maille à cinq trous*, *venises*, *amures*, and its elaboration of the *fond de neige*.

LAPPET; asymmetric pattern of floral and foliated forms, balanced by serpentine garlands and complexly shaped volutes at intervals. Flanders, Binche, mid-18th century.  
340 ACC. NO. 1962-50-51

PAIR OF LAPPETS; dense, symmetrical floral and foliated pattern, surrounding compartments containing asymmetric bouquets of carnations. Flanders, Binche, first half of 18th century.  
341 ACC. NO. 1962-50-55 A AND B [HA]

LAPPET; symmetric pattern of foliated and floral forms, set within medallions of varying shapes, connected by serpentine garlands outlining medallions. Flanders, Binche, first half of 18th century.  
342 ACC. NO. 1962-50-50

*Additional examples are accession numbers 1962-50-173, -299 [MO], -300 [MO], -301, -310 [V].*  
343-347

#### MECHLIN

Mechlin lace is often referred to as the "Queen of Laces" because of its delicate qualities. The designs found in Mechlin lace relate to those of Brussels lace, although the design is generally less pretentious. Mechlin lace can be differentiated from all other bobbin lace types by a fine, shiny thread which outlines the pattern.

The *fond* is the shorter *Droschel*, the *modes* employed are the *fond de neige* and *fond chant*. *Portes* occur in the *toile*. Like Valenciennes lace, Mechlin lace is a straight-edged lace, worked in one piece.

PAIR OF LAPPETS; series of medallion compartments, connected by volutes terminating in scrolls, containing in each respectively a winged cupid, prancing deer, leaping rabbit, together with an architectural structure beneath a tree, a flying bird and a bird perched on tree. Flanders, Mechlin, mid-18th century.  
348 ACC. NO. 1962-50-57 A AND B

CAP CROWN; *Center*—floral bouquet enframed by elaborate symmetric scrollwork, giving appearance of a fan, surrounded by foliated sprays. Flanders, Mechlin, first half of 18th century.  
349 ACC. NO. 1962-50-4 [L]

RABAT, OR CRAVAT END; *Center*—cartouche filled by bowl of flowers, surrounded by floral and foliated branches, interspersed by volutes, terminating in scrolls. Flanders, Mechlin, mid-18th century.  
350 ACC. NO. 1962-50-19 [L]

PAIR OF LAPPETS; asymmetric "pearled" serpentine band, intertwined at intervals by floral and foliated forms. Flanders, Mechlin, first half of 18th century.  
351 ACC. NO. 1962-50-54 A AND B

PAIR OF LAPPETS; repeated floral spray set within oval medallions, connected by symmetric swirling and crossing leaf-pattern, forming additional medallions containing centrally placed quatrefoil shapes. Flanders, Mechlin, mid-18th century.  
352 ACC. NO. 1962-50-53 A AND B [MO]

LAPPET; open floral sprays alternating with floral bouquets, emerging from cornucopias enframed by garlands, terminating in small-scale scrolls at intervals. Flanders, Mechlin, mid-18th century.  
353 ACC. NO. 1962-50-120

*Additional examples are accession numbers 1962-50-46 [HA], -76, -92, -143, -153, -155, -160, -171, -289, -295 [MO], -302, -303, -307 [MO-SF], -308 [MO-SF].*  
354-367

## POINT DE FLANDRES

Point de Flandres was made of an unusually fine thread, produced only in Flanders. It was in direct competition with all Italian lace manufacture throughout the 17th century.

**PORTION OF A FLOUNCE;** alternating motifs, one composed of dancing female figure attended by winged putto, enframed by rocaille decoration, the other, a centrally placed potted tree set on table, flanked by figures dressed as Indians and surrounded by geometric forms and additional rocaille decoration. Flanders, late 17th-early 18th century.

368

ACC. NO. 1962-50-141

*An additional example is accession number 1962-50-142.*

369

## LILLE

The town of Lille, formerly Flemish but a French possession since 1678, manufactured a lace during the late 18th and early 19th centuries, in design and pattern closely related to Mechlin lace, its only difference being its *fond*, known as *fond simple*.

**MEDALLION;** design encompassing shield of Napoleon I, surrounded by individual floral sprays. France, Lille, 19th century.

370

ACC. NO. 1962-50-317

**BORDER;** stylized floral sprays in repeat pattern, of the type of lace made in Lille. Spain, second half of 18th century.

371

ACC. NO. 1962-50-176

*Additional examples are accession numbers 1962-50-312 [V], -313 [V].*

372-373

*Examples in the character of Mechlin lace, but of Spanish provenance are accession numbers 1962-50-172 and -311 [V].*

374-375

## TONDER

Predominantly made in Tonder, Denmark, this is a type of drawn work, combined with embroidery, imitating both bobbin and needle lace patterns. The pattern, generally outlined by *cordonnet*, was carried out on either very fine muslin or linen. Tonder work often employed a coarse needle with a very fine thread. By doing so it created an effect of openwork meshes, suggesting drawn work, although the threads of the cloth remained intact.

**PAIR OF LAPPETS,** muslin; serpentine garland of floral and foliated forms, accentuated by intermittent parallel bands, interpretation of a French pattern. Denmark, Tonder, first half of 18th century.

376

ACC. NO. 1962-50-56 A AND B [MO]

**FAN,** muslin; *Center* — farm scene composed of a shepherd and animals, tree and barn, flanked by large cornucopias from which fall floral and foliated sprays in scroll pattern, interspersed by symmetrically placed birds and two large praying mantises. Denmark or Germany, 18th century.

377

ACC. NO. 1962-50-318

*Additional examples are accession numbers 1962-50-134 and -135.*

378-379

*Similar examples of drawn work and embroidery but of French provenance are accession numbers 1962-50-290 and -319.*

380-381

*Examples of metallic thread bobbin lace, dating from the late 18th and early 17th century of Italian or Spanish provenance are accession numbers 1962-50-179, -180 A and B, -260, -261 and -262.*

382-386

*Examples of bobbin lace peasant work of Italian or German provenance, 18th century, are accession numbers 1962-50-181 A and B and -281.*

387-388

— C.C.M.



## Textiles and Embroideries

THE SELECTION OF TEXTILES represented in the bequest indicates the collector's appreciation of excellence, whether in style, technique, design or artistic skill. His recognition of the educational values of such documentation from the past is evident in the meticulous care expended on the mounting of so many choice fragments from the post-Renaissance period up to the beginning of the 19th century, which encompassed his collecting interest.

Among these textiles is a group of velvet pictures, by Gaspard Gregoire (1751-1846) and some of his imitators, of particular interest because of their extraordinary technique. Late in the 18th century Gregoire developed a process, which he kept secret, of painting a design on the velvet warps, which were later woven in the piece. The method required the utmost skill in calculation and in weaving. It is in some ways related to the process of warp printing or *chiné* of which this collection shows examples. Many of Gregoire's designs were copies of paintings. As Gregoire's production was not large his works are rarely found in textile collections, although they may be seen in some French museums.

TWO BORDERS, *a* — light brown linen embroidered in brown and yellow; stylized vine pattern. *b* — White linen embroidered in light brown; pattern of branching trunk; Italy, late 16th century.

409-410

ACC. NO. 1962-52-6 AND -7

BORDER, linen embroidered in red silk; episodes from the story of Abraham and Isaac, within frames of entwined branches. Italy, 16th or early 17th century.

411

ACC. NO. 1962-52-1

BORDER, linen embroidered with red silk; entwined trunk, birds and butterflies; border of bobbin lace. Italy, 16th or early 17th century.

412

ACC. NO. 1962-52-3

BORDER, linen embroidered in green silk; episodes from the story of Adam and Eve in the Garden; border of bobbin lace. Italy, 16th or early 17th century.

413

ACC. NO. 1962-52-2

FRAGMENT OF AN EMBROIDERED PICTURE, linen solidly worked with polychrome silk and gold thread; floral motifs, stag and lion. England, 17th century.

414

ACC. NO. 1962-52-34

UNFINISHED PICTURE, linen, embroidered in colored silks; design suggested by a print by Gerard de Jode after Martin de Vos, "Eliezer and Rebekah." England, 17th century.

415

ACC. NO. 1962-52-10

DETAILS FROM A WAISTCOAT, fragment from side and pocket flap, white silk embroidered in polychrome silks; floral pattern in style of Bony. France, late 18th century.

416

ACC. NO. 1962-52-25 A AND B

TWO SALESMAN'S SAMPLES FOR EMBROIDERED WAISTCOATS, white satin worked in polychrome silks. France, late 18th century.

417

ACC. NO. 1962-52-23 A AND B

FRAGMENTS, details from a waistcoat; cream white taffeta embroidered with polychrome silks, silver and brilliants, with applied medallions of printed silks. France or England, late 18th century.

418

ACC. NO. 1962-52-21 A AND B

SAMPLE OF EMBROIDERY FOR WAISTCOAT; black velvet embroidered in gold thread, sequins, brilliants and white silk; floral pattern in style of Bony. France, late 18th century.

419

ACC. NO. 1962-52-29 A AND B

*Other samples for embroidered waist coats are accession numbers 1962-52-22 A, B, C.*

420

DETAIL FOR SIDE OF A DRESS, cream color taffeta embroidered in polychrome silks and gold; fantastic pattern of large flower spray, man with long pole reaching to basket. France, mid-18th century.

421

ACC. NO. 1962-52-19

*Other embroidered borders and details of the 16th-18th century will be found under accession numbers 1962-52-4, -5, -8, -9, -11, -16, -17, -18 A-D, -20, -24, -26 A and B, -27, -28, -30 and -33.*

422-439

ORPHREY, silk, gold and linen; Adoration of the Christ Child. Italy, late 15th-early 16th century.

440

ACC. NO. 1962-56-33

*Other orphreys of the same period may be found under accession numbers 1962-56-27 through -32.*

441-446

THREE FRAGMENTS, *a* — Green and cream color silk and linen border; confronted lions, tower. Italy, 16th century. *b* — Red and cream color fragment, silk damask; rayed sun with crown. Spain or Italy, 16th century. *c* — Red and cream color silk border; putti; from a design in the manner of Giovanni Ostaus. Italy, 16th century.

447-449

ACC. NO. 1962-56-1, -2, AND -3 [S]

SHAPED PANEL, grey-blue silk twill, brocaded in gold, rose and white; small scale pattern of palmette, rosette and bar. Italy, 16th century.

450

ACC. NO. 1962-56-58

PANEL, brown satin with polychrome small scale design; flowers. Italy or Spain, early 17th century.

451

ACC. NO. 1962-56-55

FRAGMENT, green silk damask, brocaded in gold and rose; symmetrically entwined foliage, grotesque figures and tower. Italy, 17th-18th century.

452

ACC. NO. 1962-56-16

FRAGMENT, green silk damask, brocaded in gold and rose; hunters, birds, winged figures, supporting urn. Italy, late 17th-early 18th century.

453

ACC. NO. 1962-56-12

FRAGMENT, green silk damask, brocaded in gold and red; hunter, cupid shooting bird, rayed head. Italy, late 17th-early 18th century.

454

ACC. NO. 1962-56-11

*Similar textiles of the 16th and 17th century will be found under accession numbers 1962-56-4 through -10.*

455-461

PANEL, green silk brocaded in polychrome silks; symmetrical pattern of fruit and flower clusters surrounding architectural detail with sunburst above. Italy, first half of 18th century.

462

ACC. NO. 1962-56-65

SQUARE, salmon pink satin, brocaded in polychrome silks and gold; flowers, foliage, fruit in symmetrical arrangement. France or Italy, first half of 18th century.

463

ACC. NO. 1962-56-77

PANEL, light blue satin, compound weave; floral sprays, rococo forms. Probably Italy, mid-18th century.

464

ACC. NO. 1962-56-62

CAPE, coral pink silk damask, brocaded in gold and green; fantastic design of boy riding an ostrich, boy playing a 'cello, birds, monkey, flowers and fruit. Italy, mid-18th century.

465

ACC. NO. 1962-56-63

PANEL, dark green silk damask, brocaded in gold and pink silk; fantastic intertwined foliage and flowers. Italy, mid-18th century.

466

ACC. NO. 1962-56-60

PANEL, green and white silk damask; symmetrical pattern of flowers and castle flanked by rampant lions, addorsed stags and birds. Probably Spain, mid-18th century.

467

ACC. NO. 1962-56-70

SQUARE, rose ribbed silk, brocaded in polychrome silks, chenille, gold and silver; flower sprays, drapery and cushions. France, possibly for the Russian market, mid-18th century.

468

ACC. NO. 1962-56-76

PANEL, light green ribbed silk, brocaded in polychrome silks; figures seated under a tree, floral sprays. France, last half 18th century

469

ACC. NO. 1962-56-75

*Other European textiles of the 17th and 18th century may be found under accession numbers 1962-56-13 A and B, -14 A and B, -15, -17, -18, -19, -20, -36, -37, -52, -54, -55, -56, -61, -64,*

*-66, -67, -68, -69, -71, -72, -73, -74, -76, -78, and -187, -193 through -194 A-E.*

470-502

DETAIL OF WAISTCOAT, rust red silk brocaded in colors and gold; flowers. France or Italy, mid-18th century.

503

ACC. NO. 1962-56-21

DETAIL OF WAISTCOAT, cream color silk brocaded in colors; lovers discovered. France, late 18th century.

504

ACC. NO. 1962-56-23B [S]

DETAIL OF WAISTCOAT, dark blue silk brocaded in colors; amorous gardener and maiden. France, late 18th century.

505

ACC. NO. 1962-56-23A [S]

POCKET FLAPS FOR WAISTCOATS, *a* — Silk brocaded in colors and red chenille. France, mid-18th century. *b* — Grey-green silk, design in yellow and cream color; reclining figure. France, late 18th or early 19th century. *c* — Light green satin, pattern of black cut and uncut velvet. France, mid-18th century.

506-508

ACC. NO. 1962-56-168, -169 AND -170

FRAGMENT FROM FRONT OF A WAISTCOAT, dark red silk brocaded in colors; chinoiserie pattern of fisherman and bird, flower borders. Probably France, late 18th century.

509

ACC. NO. 1962-56-22 [S]

WOVEN PORTRAITS IN SILK; Empress Eugenie, Napoleon I, Duc d'Orleans. France, mid-19th century.

510

ACC. NO. 1962-56-38 A, B, C

*Another woven silk portrait will be found under accession number 1962-56-39.*

511

PANEL, black silk velvet, cut and uncut, with ground shot with silver; symmetrical pattern of palmette and foliage. Italy, 16th century.

512

ACC. NO. 1962-56-40

PANEL, green silk velvet, cut and uncut; palmette and foliage. Italy, 16th-17th century.

513

ACC. NO. 1962-56-47

PANEL, brown silk velvet on cream color ground; flowering branches. Italy, 16th-17th century.

514

ACC. NO. 1962-56-48

PANEL, green silk velvet, cut and uncut, on yellow ground; feathered twining foliage forms and bars. Italy, 16th or early 17th century.

515

ACC. NO. 1962-56-46

BACK OF CHASUBLE AND PANEL, red silk cut and stamped velvet; curved forms framing palmettes. Italy, 16th or early 17th century.

516

ACC. NO. 1962-56-44A AND B

FRAGMENTS, *a* — Light brown silk velvet, cut and uncut, cream color ground; fan shaped motifs between horizontal zig-zag bars. *b* — Red silk velvet border, cut and uncut, on cream color ground; interlacing vine; narrow guard borders in blue and brown. Italy, 16th century.

517-518

ACC. NO. 1962-56-89 AND -90

FRAGMENTS, *a* — Brown silk velvet, faded from violet, cut and uncut, on yellow ground; geometric pattern. *b* — Rose silk velvet, cut and uncut, on yellow ground; geometric pattern. Italy, 16th century.

519-520

ACC. NO. 1962-56-102A AND B

FRAGMENTS, blue silk cut and uncut velvets on shot silver ground; small floral patterns. Italy, 16th-early 17th century.

521-522

ACC. NO. 1962-56-95 AND -96

FRAGMENTS, various small patterned green silk velvets; stylized plant or geometric forms. Italy, 16th-17th century.

523-527

ACC. NO. 1962-56-97, -98, -99, -100 AND -101

FRAGMENTS, *a* — Dark blue silk velvet, cut and uncut; small scale symmetrical pattern, plant and foliage. *b* — Grey-blue and rose silk velvet, cut and uncut, on shot silver ground; small scale pattern, palmette and flower. Italy, 16-17th century.

528-529

ACC. NO. 1962-56-132 AND -133

FRAGMENTS, *a* — Red silk cut and uncut velvet on yellow ground; small floral pattern. *b* — Rose silk velvet, cut and uncut on yellow ground. Italy, 16th-17th century.

530-531

ACC. NO. 1960-56-121 AND -122

FRAGMENT, green-gold silk velvet, cut and uncut, on red ground; intertwined floral vine, birds and fruit. Italy, late 16th-early 17th century.

532

ACC. NO. 1962-56-80

FRAGMENTS, cut and uncut silk velvet in small scale stylized patterns. Italy, 16th and early 17th century.

533-538

ACC. NO. 1962-56-81 THROUGH -86

FRAGMENTS, *a* — Red silk velvet, cut and uncut, on yellow ground; lion, bird, and flower. *b* — Blue silk velvet, cut and uncut, on yellow ground; peacock, flower, and lion rampant. Italy, 16th-17th century.

539-540

ACC. NO. 1962-56-87 AND -88

FRAGMENTS, green silk velvets: *a* — Small scale stamped pattern. *b* — Stamped interlaced pattern. *c* — Striped, cut and uncut, with gold bands. Italy, 16th century.

541-543

ACC. NO. 1962-56-91, -92 AND -93

FRAGMENT, grey-blue silk velvet, cut and uncut, on yellow ground; symmetrical small scale pattern of plant and enframing leaves. Italy, 16th-17th century.

544

ACC. NO. 1962-56-94

FRAGMENTS, *a* — Brown silk velvet, cut and uncut, on yellow ground; palmette in ogival frame. *b* — Light brown silk velvet, cut and uncut, on shot silver ground; flowering branch. *c* — Light brown silk velvet, cut and uncut, on cream ground; small waving leaf. Italy, 16th-17th century.

545-547

ACC. NO. 1962-56-104, -105 AND -106

CAPE FOR A SMALL ALTAR FIGURE, silver cloth and uncut velvet; pattern of alternating blocks, set at an angle, edged with silver lace. Italy or Spain, 17th-18th century.

548

ACC. NO. 1962-56-95

*Other examples of velvets of the 16th-17th century will be found under accession numbers 1962-56-41 A and B, -42, -43, -45, -50, -79, -103 A and B, -107 A and B through -120, -123 through -130, -134 through -154.*

549-599

SIX FRAGMENTS, silk velvet, in various reds, cut and uncut, floral patterns. France, last quarter 18th century.

600-605 ACC. NO. 1962-56-155 THROUGH -160

FRAGMENTS, *a, b, c* — Velvet, "velours miniatures"; light colors, small scale patterns. France, late 18th century. *d* — Velvet band, *chiné* or warp printed with minute portraits of Louis XII, Henri IV, Louis XVI. France, late 18th century.

ACC. NO. 1962-56-172, -173, -174 AND -175  
606-609

FRAGMENTS, "velours miniatures": *a* — Dark blue, lighter blue and white on yellow ground; horizontal stripes, landscape with figures. *b* — Gray, blue and rose on gold-shot ground; flower wreaths framing figure of man in uniform. *c* — Red, blue and grey-green on bright pink ground; horizontal bands, hunter, birds, intertwined flower and ribbon garlands. France, late 18th century.

ACC. NO. 1962-56-176 [S], -177 [S] AND -178  
610-612

*Other velours miniatures will be found under accession numbers 1962-56-161 to -165, -166 A-C, -167 and -184 A-F.*  
613-620

LEFT FRONT OF A WAISTCOAT, black velvet with pattern brocaded in colors; romantic groups of miniature figures in 18th century dress. France (?), first half of 19th century.

621 ACC. NO. 1962-56-171

PANEL, black velvet, cut and uncut, on black satin ground; deep border with architectural details and men with crossed swords; perpendicular stripes and minute flowers. Spain, late 18th century.

622 ACC. NO. 1962-56-53

*Other velvets of the 18th and early 19th century may be found under accession numbers 1962-56-179 A-F and -183.*  
623-624

THE MADONNA OF THE CHAIR, picture in velvet after the painting by Raphael, in original frame; Gaspard Gregoire. France, about 1800.

625 ACC. NO. 1962-57-1 [S]

HEAD OF A YOUNG WOMAN IN PROFILE, picture in velvet, original gilt bronze frame; Gaspard Gregoire. France, about 1800.

626 ACC. NO. 1962-57-2

FLOWERS IN A BASKET, circular picture in velvet, black wooden frame; Gaspard Gregoire. France, about 1800.

627 ACC. NO. 1962-57-3

*Other pictures by Gaspard Gregoire may be seen under accession numbers 1962-57-4 and -5.*  
628-629

*Velvet pictures in imitation of the process of Gregoire may be seen under accession numbers 1962-57-6 and -7.*  
630-631

PORTRAIT, Louise Auguste Wilhelmine Amelie, Queen of Prussia, 1776-1810, Velours *chiné*, by Richard of Lyons, late 18th or early 19th century.

632 ACC. NO. 1962-57-8

*Other velvet pictures in the warp-print or chiné process may be found under accession numbers 1962-57-180, -181 and -182.*  
633-635



## *Caps and Coifs*

THE EMBROIDERED CAPS in this collection are exceptionally fine examples of the renaissance of English embroidery which followed a decline in the craft after the great period of the medieval embroidery, called *Opus Anglicanum*. Under the Tudor Elizabeth the art of needlework was renewed by the embroideress of the newly prosperous merchant class who, supplied with silks and gold thread imported from the Levant and the fine steel needles now first made in England, turned to manuscripts, herbals and pattern books for designs of flowers, fruits and an infinite variety of insects and worms which she loved to employ in her patterns. Such caps as these shown were for indoor, informal wear by both men and women.

The infants' caps of a later century, which show such delicate decoration were probably for the special occasion of the child's christening.

MAN'S CAP, linen embroidered in polychrome silks and gold; pattern of rainbows, clouds, insects and snails. England, late 16th century.

389

ACC. NO. 1962-56-11 [S]

branches framing flower and fruit clusters, among which birds, butterflies, snails and rabbits appear. England, late 16th century.

391

ACC. NO. 1962-53-3 [S]

WOMAN'S COIF, linen embroidered in polychrome silks and gold; lattice pattern in green and gold framing clusters of flowers, pears, peas and grapes with many details in high relief in gold. England, late 16th-early 17th century.

390

ACC. NO. 1962-53-2 [S]

WOMAN'S COIF, linen embroidered in polychrome silks, gold and sequins; pattern of scrolling stems terminating in leaves or flowers, with insects and caterpillars. England, late 16th-early 17th century.

392

ACC. NO. 1962-53-4 [S]

WOMAN'S COIF, linen embroidered in black silk and gold; pattern of tightly scrolling

WOMAN'S COIF, linen embroidered in polychrome silks and gold; pattern of scrolling stems framing fruit and flower clusters. England, late 16th-early 17th century.

393

ACC. NO. 1962-53-5 [S]

WOMAN'S COIF, opened out, linen embroidered in white linen and silver threads, with details in Reticello; pattern of small flower clusters enframed by lattice. England, late 16th-early 17th century.

394

ACC. NO. 1962-53-6 [S]

WOMAN'S COIF, opened out, linen with decoration of drawn work, needlepoint stitches and embroidery in white and gold thread and sequins; pattern of tightly scrolled branches framing flower heads in which appear birds and animals. England, late 16th century.

395

ACC. NO. 1962-53-1 [L]

INFANT'S CAP, white silk embroidered in gold and sequins, with trimming of gold lace and white tulle; pattern of flower sprays. France, second half of 18th century.

396

ACC. NO. 1962-53-10

INFANT'S CAP, silk embroidered in polychrome silk, gold and silver; pattern of flower sprays on ground of couched silver, bordered in gold. Italy or France, mid-18th century.

397

ACC. NO. 1962-53-8

*Other infants' embroidered caps, accession numbers 1962-53-7 and -9.*

398-399

— A.B.B.

## CAP AND WIG STANDS

In the wake of fashion, special auxiliary objects emerge which often tell their own delightful story of changing fancy, inventiveness, and a kind of limited but perfect functionalism. As wide armchairs were introduced to accommodate hoop skirts, and tea sets were designed in response to the fashion of tea drinking, so wig and cap stands were made and delightfully decorated to fill their limited but decidedly useful role as complements to contemporary fashions. As so often in the 18th century, these purely Western objects were made not only in the *faïenceries* of Europe, but also, on order, in the porcelain factories of China. That some of the European pieces should be decorated with the fashionable chinoiserie design of the period is a particularly charming reminder of the lively exchange of ideas and products between East and West.

THREE CAP STANDS, porcelain, underglaze blue and iron red; decoration of dragons and flowers. China, for the European market, mid-18th century.

400-402

ACC. NO. 1962-60-1 AND -3A, B

CAP STAND, faïence with underglaze blue and manganese; cartouche framing cows, cowherd and houses, bouquet on reverse. France, Marseille, factory of Leroy, mid-18th century.

407

ACC. NO. 1962-60-7

FOUR CAP STANDS, faïence with underglaze blue and manganese; design of chinoiserie and pastoral scenes. France, Nevers, mid-18th century.

403-406

ACC. NO. 1962-60-2, -4, -5, -6

CAP STAND, faïence with underglaze blue and manganese and overglaze iron brown; figure in landscape. France, St. Jean-du-Désert, mid-18th century.

408

ACC. NO. 1962-60-8

— H.B.

**A**N UNUSUAL COLLECTION of white linen tassels from the late 16th through the 17th century will be seen throughout the exhibition. Many were used as trimming for, and to weight, the corners of lace table and altar covers. Smaller, more delicate tassels hung from tie cords of lace collars.

The construction of these tassels is intricate and beautiful. Many employ

lace stitches as well as knotting. In one large tassel a double-headed eagle forms the skirt; in several appear little figures of people, many with the addition of gold thread.

Such collections are rare and are valuable examples of skills of the hand used for the creation of the elaborate ornament of the period.

636-679 ACC. NO. 1962-51-1 THROUGH -44 [S]

**PAIR OF KNIVES IN CASE.** *Knives* — silver handles engraved with figures of Ceres, Bacchus, Venus and Hermes and scenes from the story of Susanna and the Elders; on sides the name Johanna Bouwens, 1618. Probably wedding knives. Netherlands, 17th century. *Case* — dark red velvet embroidered in gold; pattern of symmetrical vine; silk and gold cord and tassels. France or Italy, early 17th century.

680-681 ACC. NO. 1962-58-11 [JJR]

**RECTANGULAR BOX**, probably a missal case; red velvet, embroidered in gold in high relief, strap-word pattern with stylized floral motifs, one side hinged and fastened with small silver hooks; silver eyelets on ends for cord handles. Spain or Italy, first half of 17th century.

682 ACC. NO. 1962-58-13 [JJR]

**GIRDLE WITH ELABORATE TASSELS**; band of silk and metal with stylized velvet pattern in green and red; tassels of silk and metal have attached dependent figures of people, animals, birds. Spain, first quarter of 18th century.

683 ACC. NO. 1962-58-9 [JJR]

**WHITE SILK CORD WITH GOLD TASSEL**; furnished with loop to carry a sword. France, first half of 18th century.

684 ACC. NO. 1962-58-10 A AND B [JJR]

**PAIR OF DOUBLE-HEADED CROWNED EAGLES**, attached to white silk embroidered bands; eagles worked in the round on gold thread, and looped silver wire; tipped with silk tassels; band embroidered in gold vine and flower design, with brilliants. Spain, late 17th century.

685 ACC. NO. 1962-58-8 A AND B [S]

**SMALL RECTANGULAR CUSHION**, red velvet, embroidered in gold, silver and sequins; crown with conventionalized foliage; trimmed at corners with tassels of red silk and gold; Spain or France, 17th century.

686 ACC. NO. 1962-58-6

*Similar embroidered accessories under accession numbers 1962-58-7, -12, and -14.*

687-689

**SMALL POCKET BOOK**, of dark brown horse hair, with woven design in silver, gold, and touches of green silk; hunter on horseback, trees, animals. France mid-17th century.

690 ACC. NO. 1962-55-7

**POCKET BOOK**, of dark brown horse hair, with woven design in gold, silver, and colored silks; *face and reverse*, design of the

fable of the fox and the stork, on the flap, the crow and the fox. France, 1650 to 1680.  
691 ACC. NO. 1962-55-9

*Similar pocket books of the 17th to early 18th century may be seen under accession numbers 1962-55-5, -6, -8, -10, -11 and -13; 1962-56-24 A and B, and -25 A and B.*  
692-701

SMALL PURSE, shield-shaped, embroidered in polychrome silks and gold; *on one side*, scene of lady and two gentlemen picking fruit; *on reverse*, a landscape with coach and horses, borders embroidered in gold thread and flat gold. Germany, mid-18th century.  
702 ACC. NO. 1962-55-1 [S]

SMALL PURSE, shield-shaped, embroidered in polychrome silks and metal thread; *on one side*, a lady in Turkish costume, against couched silver ground; *on reverse*, basket of flowers, with wide borders worked in gold thread. Germany, mid-18th century.  
703 ACC. NO. 1962-55-2 [S]

SMALL PURSE, shield-shaped, embroidered in polychrome silks and metal threads; *on one side*, against a couched silver ground, shepherdess with a sheep; *on reverse*, shepherd with dog, borders embroidered in gold and spangles, with details in relief. Germany, mid-18th century.  
704 ACC. NO. 1962-55-3 [S]

SIDE FOR A BAG, taffeta worked in polychrome silk with painted details; lady with children, floral border. France, late 18th century.  
705 ACC. NO. 1962-52-13

*Similar embroideries for bags may be found under accession numbers 1962-52-12, -14, and -15 and 1962-55-12.*  
706-709

FOUR SMALL PANELS OF PAINTED SILK, details for a pocket book; patterns of emblems, miniature figures and flower wreaths in the style of Pierre Ranson (1736-1786). France, about 1780.  
710 ACC. NO. 1962-56-26 A-D

FAN, unmounted, cream colored satin, plate-printed in blue; *center*, a medallion of oak

leaves framing portrait of Napoleon, flanked by figures of Abundance and Victory; *to right and left*, round medallions with figures representing War and Peace, in classic style. Designed by Chaudet, Percier and Fontaine, engraved by Jean Godfroy in 1797.  
711 ACC. NO. 1962-58-4

CARDINAL'S GLOVES, red silk tricot, embroidered in gold; *on back*, rayed IHS; *on cuffs*, vine design of leaves, grapes and wheat. Italy, early 18th century.  
712 ACC. NO. 1962-55-19

RED SILK STOCKINGS, with embroidered clocks; pattern of potted trees in light colored silks. France, late 18th-early 19th century.  
713 ACC. NO. 1962-55-16 A AND B [HL]

*Other silk stockings of the same period may be seen under accession numbers 1962-55-14, -15, -17 and -18.*  
714-717

BRAIDS FOR COACH OR LIVERY TRIMMINGS, woven in polychrome silk velvet, cut and uncut; arms of family or owner.  
718 ACC. NO. 1962-56-34 A TO E

*Similar braids will be found under accession numbers 1962-56-35 A to H. Other trimmings and various accessories will be found under accession numbers 1962-52-31 A-I, 1962-58-5, and 1962-58-15 and -16.*  
719-723

CUT PAPERWORK, with watercolors; The Miraculous Virgin of Einsiedeln. Switzerland, mid-18th century.  
724 ACC. NO. 1962-59-43

DESIGN FOR THE CORNER OF AN EMBROIDERED WAISTCOAT, watercolor drawing on paper. France, about 1780.  
725 ACC. NO. 1962-59-1

DESIGN FOR THE POCKET OF AN EMBROIDERED WAISTCOAT, watercolor drawing on paper. France, about 1780.  
726 ACC. NO. 1962-59-2

*Another similar textile design, French, about 1780, will be found under accession number 1962-59-3.*  
727

— A.B.B.  
— R.P.W.

## Lace Glossary

- Armure**  
Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace (Mechlin).
- Bride [*Tie-bar*]**  
A connection between parts of the pattern. Occurs in both needle and bobbin lace.
- Bride Bouclée**  
Hexagonal *réseau* (mesh) of buttonhole stitch, with *picotée* (pearl). Occurs in needle lace.
- Bride Picotée**  
Hexagonal *réseau* (mesh) of buttonhole stitch, with *picotée* (pearl) in center of each *bride* (tie-bar). Occurs in both needle and bobbin lace.
- Bride Tortillée**  
Hexagonal *réseau* (mesh) of twisted thread. Occurs in needle lace.
- Cordonnet [*Cord*]**  
Cord or thick thread, often raised by buttonhole stitches, with which the pattern is outlined. Occurs in both needle and bobbin lace.
- Droschel [*Mesh or Net*]**  
Synonym of *réseau* (mesh), used only in describing the *réseau* (mesh) in bobbin lace (Brussels and Point d'Angleterre).
- Enchainette [*Small Ring or Individual Member of Chain*]**  
Occurs as a *mode* (filling) in needle lace.
- Fleurs Volantes [*Flying Flowers*]**  
Occurs as a surface decoration in needle lace (Point de Venise and Rosaline).
- Fond [*Ground*]**  
General term for ground in both needle and bobbin lace.
- Fond à la Mariage [*Honeycomb Shape*]**  
Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace.
- Fond à la Vierge [*Five-Hole Ground*]**  
Also known as Maille à Cinq Trous, this *fond* (ground) composed of five holes, two above, two below and one in the middle forming a square. Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace.
- Fond Chant [*Star-Shaped Ground*]**  
Also known as Point de Paris. Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace.
- Fond de Neige [*Snowflake Ground*]**  
Also known as Oeil de Perdrix. Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in both needle and bobbin lace.

- Fond Simple [*Ground of Twisted Thread*]  
Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace.
- Gaze Quadrillée [*Lozenge-Shaped Stitch*]  
Occurs in the *toile* (solid part of the pattern) in needle lace.
- Jour [*Opening*]  
Also known as *Porte*. Occurs in the *toile* (solid part of the pattern) in both needle and bobbin lace.
- Maille Carrée [*Square Mesh or Net*]  
Occurs as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace (Milanese and Valenciennes).
- Maille à Cinq Trous [*Five-Hole Ground*]  
Also known as *Fond à la Vierge*. Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace.
- Mode [*Filling*]  
Occurs as an ornamental device replacing in certain spaces or areas the *fond* (ground) and the *réseau* (mesh) in both needle and bobbin lace.
- Mosaïque [*Small Blossom*]  
Motif contained within diamond-shaped unit, with *picotées* (pearls) along its outer frame. Occurs as a *mode* (filling) in needle lace.
- Oeil de Perdrix [*Partridge Eye*]  
Also known as *Fond de Neige*. Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in both needle and bobbin lace.
- Petit Réseau [*Little Mesh or Net*]  
Same as *réseau* (mesh) and *réseau ordinaire* (plain mesh) but smaller in scale. Occurs in both needle and bobbin lace.
- Picotée [*Pearl, Loop*]  
Used to ornament the *bride* (tie-bar), the *cordonet* (cord) and the *réseau* (mesh). Occurs in both needle and bobbin lace.
- Point, Punto [*Stitch*]  
Term stands for needle stitch. Often misused with *Point d'Angleterre* and *Point de Paris*, which are bobbin laces.
- Point de . . . [*Needle-Stitch Lace Made In . . .*]  
In its true meaning this term introduces a needle-stitch lace made in a particular country or section; it is a geographic reference.
- Point de Paris [*Six-Pointed Star Ground*]  
Also known as *Fond Chant*. Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in bobbin lace.
- Point Mignon [*Oval-Shaped Stitch*]  
Occurs as a *mode* (filling) in needle lace.
- Porte [*Opening*]  
Also known as *Jour*. Occurs in the *toile* (solid part of the pattern) in both needle and bobbin lace.
- Réseau [*Mesh or Net*]  
Occurs in both needle and bobbin lace.
- Réseau Mouché [*Spotted Mesh or Net*]  
Occurs sometimes as a *fond* (ground) and sometimes as a *mode* (filling) in both needle and bobbin lace.
- Réseau Ordinaire [*Plain Mesh or Net*]  
Occurs in both needle and bobbin lace.
- St. Esprit [*Small Oval or Square*]  
Occurs as a *mode* (filling) in both needle and bobbin lace.
- St. Esprit Avec Rangs Clairs [*Eight-Pointed Star Contained Within Circle*]  
Occurs as a *mode* (filling) in needle lace.
- Semé de Larmes [*Sown With Tears*]  
Refers to dots and leaves powdered over the *réseau* (ground). Occurs in both needle and bobbin lace.
- Toilé [*Solid Part of Pattern*]  
Occurs in both needle and bobbin lace.
- Vrai Droschel [*Handmade Mesh or Net*]  
Occurs in bobbin lace (Brussels and *Point d'Angleterre*).
- Vrai Réseau [*Handmade Mesh or Net*]  
Occurs in needle lace.
- Venise [*Zig-Zag Running Tie-Bar*]  
With *picotées* (pearls). Occurs as a *mode* (filling) in both needle and bobbin lace.

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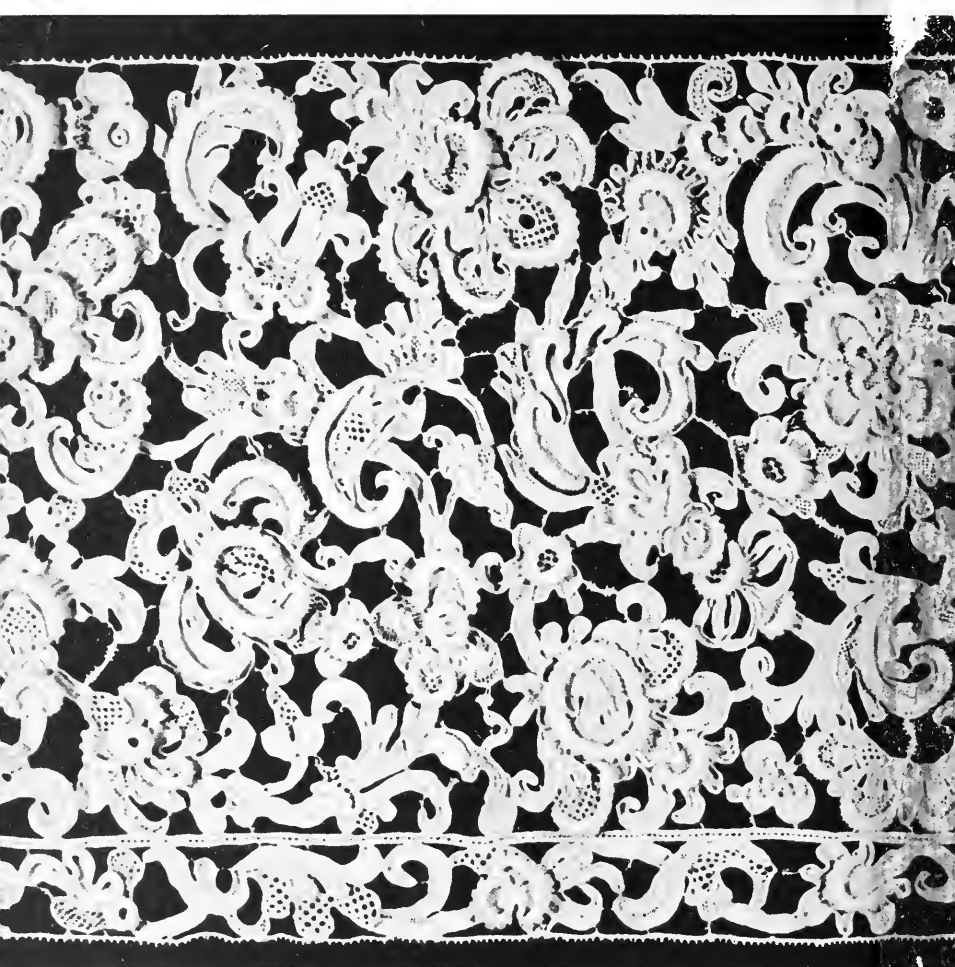
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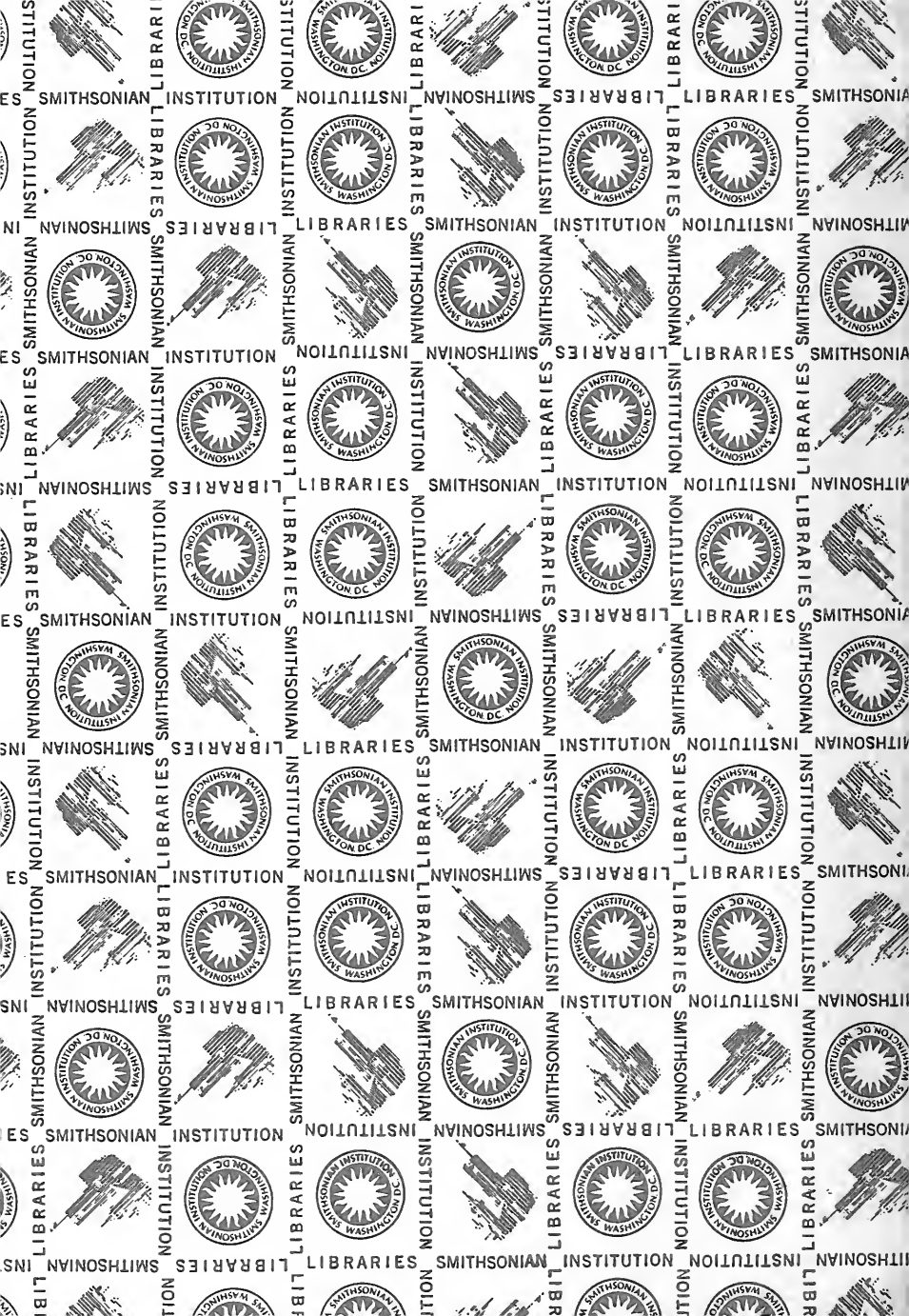


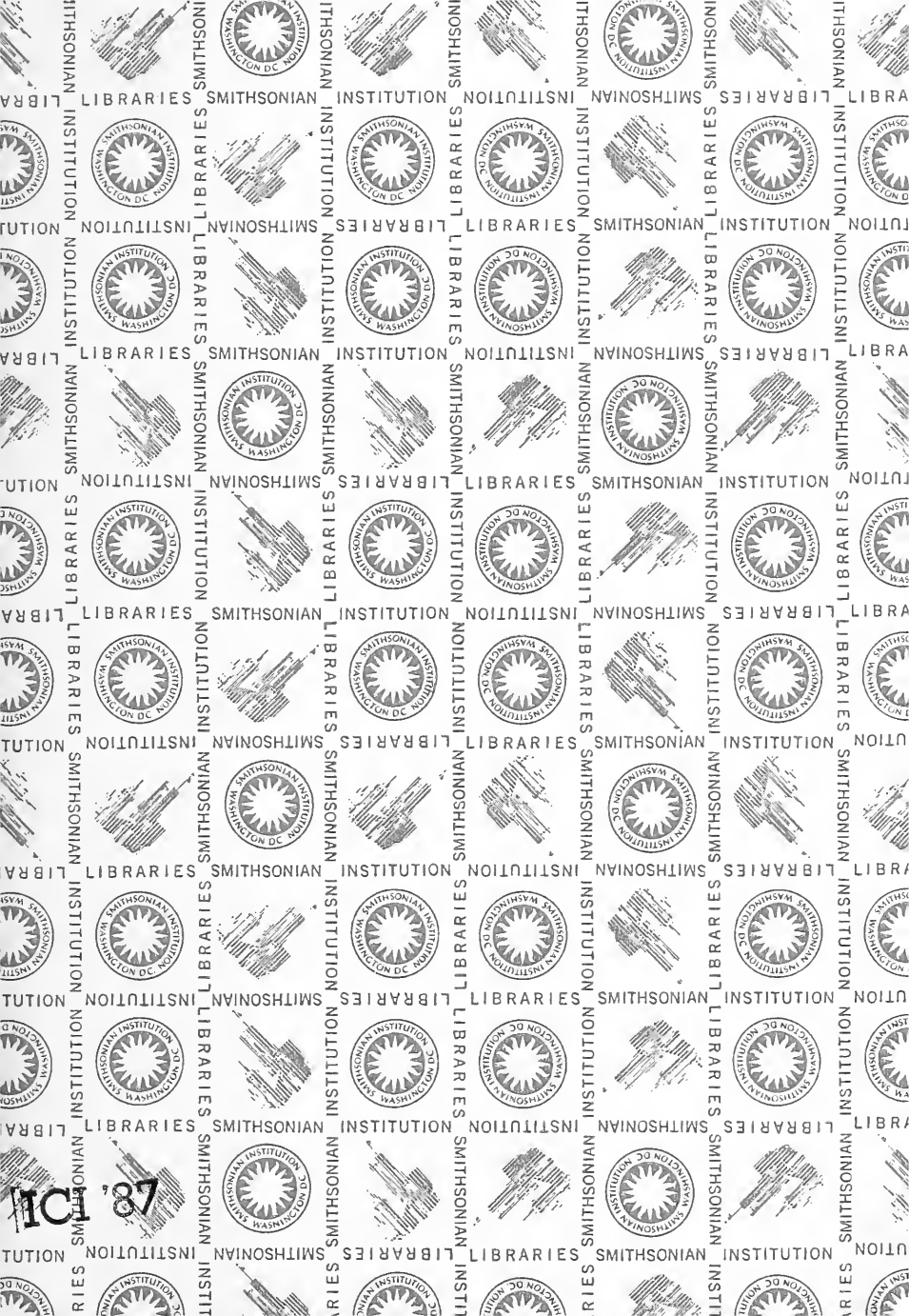


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